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THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG

LOVE'S LABOUR'S LOST

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THE WORKS
OF
SHAKESPEARE

LOVE'S LABOUR'S LOST

EDITED BY

H. C. HART

METHUEN AND CO.
36 ESSEX STREET: STRAND
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INTRODUCTION

DATE OF PLAY

Love's Labour's Lost first appeared in print, in Quarto, in 1598, with the following title:—

A | PLEASANT Conceited Comedie | CALLED, | Loues labors lost. | As it was presented before her Highnes | this last Christmas. | Newly corrected and augmented | By W. Shakespere. | [Ornamental device] | Imprinted at London by W. W. | for Cutbert Burby. | 1598.

Two points may be noticed at once—that this is the earliest play published with Shakespeare's name on the title; and that the words "newly corrected and augmented" seem to imply an earlier edition from which this differs appreciably. They can hardly be held with fairness to refer merely to the manner in which the manuscript or prompter's copy, or copies, had been dealt with. And the corrections and augmentations, we are distinctly told, are by W. Shakespeare.

The next publication of *Love's Labour's Lost* was in the First Folio of 1623, where it is the seventh in order among the comedies. This text is distinguished from the Quarto by a considerable number of mostly unimportant variations generally for the better. These will be dealt with later in the present Introduction. Sidney Lee classes this Quarto amongst those in which "comparatively few faults are visible," in his Introduction to the Folio facsimile. The Folio divides the play into Acts, which is not done in the Quarto. The Folio is the more carefully printed. It is also the most authoritative. In 1631 a second edition of the Quarto was printed from the Folio, "by W. S. for Iohn Smethwicke"; "As it was Acted by

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his Maiesties Servaunts at the Blacke-Friers and the Globe." It is of no weight as an authority.

We are without any direct evidence as to the date of composition or of the earliest appearance of the play. It is not mentioned in the Stationers' Register earlier than 1606-7, but it is one of the plays mentioned by Meres in his *Wits Treasurie* printed in the year 1598: "Shakespeare among ye English is the most excellent in both kinds for the stage: for Comedy, witnes his *Gentlemen of Verona*, his *Errors*, his *Loue Labors Lost*, his *Loue labours wonne*" (*Shakespeare Allusion Books*, New Shakes. Soc. 1874). And in the same year it was referred to by Tofte, in his *Alba* (Grosart's reprint, p. 105): "*Loves Labour Lost* I once did see a play, Ycleped so, so called to my paine." Robert Tofte's words imply that some considerable time had elapsed since he saw it. He had seen the unaugmented play, prior to Christmas, 1597, probably.

In 1599 appeared *The Passionate Pilgrim*, a piratical collection of poetry published by Jaggard. In this anthology are placed three pieces from the play. See notes at IV. ii. 98, IV. iii. 57, and IV. iii. 98. And in *England's Parnassus* (1600) the line IV. iii. 376, "Revels, Daunses, Maskes and merrie houres," is quoted. See *Centurie of Prayse* (New Shakes. Soc. p. 432). There is also a 1606 reference to the play in the *Centurie*. It was one of the "Bookes red be me [Drummond of Hawthornden] anno 1606" (p. 71).

Internal Evidence of Date

We must, therefore, have recourse to the play itself for evidence as to its date of production; and taking this in its general aspect, no better survey has been given than that of Gervinus (translated by Burnett, 1875). He says: "The comedy of *Love's Labour's Lost* belongs indisputably to the earliest dramas of the poet, and will be almost of the same date as *The Two Gentlemen of Verona*. The peculiarities of Shakespeare's earliest pieces are perhaps most accumulated in this play. The reiterated mention of mythological and historical personages; the air of learning, the Italian and Latin

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expressions, which here it must be admitted serve a comic end; the older England versification, the numerous doggerel verses, and the rhymes more frequent than anywhere else and extending over almost half of the play; all this places this work among the earlier efforts of the poet. Alliteration . . . is to be met with here still more than in the narrative poems, the Sonnets and *The Two Gentlemen of Verona*; it is expressly employed by the pedant Holofernes who calls the art 'to affect the letter.' The style is frequently like that of the Shakespeare Sonnets; indeed the 127th and 137th bear express similarities to those inserted here as well as to other passages of the play (IV. iii.). The tone of the Italian school prevails more than in any other play. The redundancy of wit is only to be compared with similar redundancy of conceit in the narrative poems, and with the Italian style in general which he at first adopted." Gervinus dwells then upon "the structure and management of subject in this play which is indisputably one of the weakest of the poet's pieces." In Furnivall's Introduction to Gervinus he gives a summary of the tests derived from rhyme, blank verse, and "run-on" or "end-pause" and "weak-ending" lines (of Hertzberg, Fleay and others); these agree in placing *Love's Labour's Lost* in the earliest period, by their percentages of metrical characteristics as compared with the later plays. Furnivall gives a special analysis in this respect of passages in *Love's Labour's Lost*, set beside others from *King Lear* and *The Winter's Tale* —"the dullest ear cannot fail to recognise the difference between the early *Love's Labour's Lost* pause, or dwelling on the end of each line, and the later *King Lear* and *The Winter's Tale* disregard of it, with the following shift of the pause to, or near to, the middle of the next line." *Love's Labour's Lost*, in Furnivall's opinion, is Shakespeare's earliest wholly genuine play. Another extract from Furnivall will be quoted in relation to this subject later on.

With regard to the parallelisms between the poetry of this play and that of the Sonnets, I may refer here to Furness' Variorum edition (Philadelphia, 1904). In an Appendix upon this subject, he says: "There is none of Shakespeare's plays

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wherein more echoes of the Sonnets are to be heard than in *Love's Labour's Lost*. Very many of these have been noted by Dr. C. F. McClumpha (*Modern Language Notes*, June, 1900), and he is led to the conclusion that the great similarity between the Sonnets and the play in turns of thought and expression, in phrases and conceits, leads to a belief in a correspondence as regards time of composition closer than is generally accepted." Furness cites then a number of parallels of varying force, but of undoubted cumulative weight. He dwells expressly on the "Dark Lady" Sonnet (cxxvii.), and the tilt between Biron and his friends over Rosaline's complexion; and he concludes with a list of unusual words giving tone to a thought, common to the play and the Sonnets, showing that their composition cannot have been far removed in point of time.

These remarks must be accepted with this modification: it is impossible to class some of *Love's Labour's Lost* (IV. iii. 286-362, for example) and many of the Sonnets together as being Shakespeare's earliest work. Of the Sonnets some must belong to a riper perfection, just as some of the play must be of later insertion than the early date of the bulk of it. This proviso must not carry us too far; a young poet may write perfect sonnets in the days of his youth perhaps, or even such poetry as has been inserted in the augmented play. But the play taken as a whole, with all allowance for revision, is obviously a very immature production.

INTERNAL EVIDENCE

Besides its peculiarities of composition and structure, there is another class of evidence to be obtained from the play itself over and above those Latin and foreign expressions referred to by Gervinus which will be dealt with later. I refer here to the inferences that may be drawn from the connection of the play with contemporary events and contemporary writers. The first of these form a group of doubtfully convincing considerations, and belong rather to the question of sources of the plot or play. With regard to contemporary writers, there is much

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to be said. It is a fascinating subject. There are several well-known, or well worthy to be known, writers of this time of whom we can detect reminiscences and echoes. This kind of evidence appeals with different degrees of conviction to different minds. It depends mainly on a close familiarity with the literature of the immediate date for its cogency. It loses its subtlety as soon as the student leaves that environment. A case may, however, be stated for several authors whose works would appear to have been known to Shakespeare when he wrote this play, and their known dates give us a lower limit.

I will take first Puttenham's *Arte of English Poesie*, reprinted by Arber, which was published first in 1589 (June? Arber), although much of it was written as early as 1586. Puttenham has a fine flow of English, and his vocabulary is ahead of that of his contemporaries. His work is certain to have attracted the attention of all literary minds of the time. I refer to my notes for the parallels, merely collecting here the more striking examples:—

voluble. See notes at II. i. 76, and III. i. 60.
vulgar. See notes at I. ii. 46, and IV. i. 68-69.
dominator. See note at I. i. 217.
passionate hearing. See note at III. i. 1.

These are words affectedly used by Armado. Schmidt lays stress upon them as such, but they really belong to, or were used by, Puttenham earlier. See for Puttenham again, less markedly, at "orthography" (V. i. 19); "cadence" (IV. ii. 115); "idle toys" (IV. iii. 167); and "out of countenance" (V. ii. 272 and 612).

Take next Sir Philip Sidney's *Arcadia* printed in 1590, the writer having died in 1586. There is no need to refer here to Shakespeare's familiarity with Sidney's writings, both in prose and verse, which is well known. On account of the date they are of interest in connection with *Love's Labour's Lost*. I may mention that these parallels, as well as those from Puttenham, have not been, so far as I am aware, adduced before. Sidney's *May Lady* has been cited, and will be dealt with later

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as a source; but the following references are to the *Arcadia* similarities only:—[1]

army of desires. See note at I. i. 10.
arrest your word. See note at II. i. 160.
arms crossed. See notes at III. i. 15 and 172-174; IV. iii. 132.
salve. See note at III. i. 66.
brawl (love in a). See note at III. i. 6.
insinuation. See note at IV. ii. 13.
thousand years a boy. See note at V. ii. 11 (given by Halliwell).
weeping-ripe. See note at V. ii. 274.
small (of leg). See note at V. ii. 632 (Hakluyt reference also).
(*naked truth.* See note at V. ii. 698.)

Other parallels occur in my notes from time to time, but these are perhaps the most noteworthy. A few of them are met again in *Henry VI.* The list is in favour of a not earlier date than 1590 for *Love's Labour's Lost.*

Although Sir Philip Sidney's *Arcadia* is almost entirely free from euphuism, as also is *Love's Labour's Lost*, it has a marked peculiarity or affectation that it would be hard to match in other writers. It should be classed under Puttenham's "Traductio, or the Tranlacer" (*Of Ornament*, lib. iii.) (Arber, p. 213): "Then have ye a figure which the Latines call Traductio, and I the tranlacer," etc. See I. ii. 157-59 for the passage at length in my note, and see also at IV. i. 63-64. This figure of speech, of ancient and of biblical acceptation, is met with here and there in *Love's Labour's Lost*, but to no notable extent, nor does it afford any date-evidence. We meet it in Ascham's *Scholemaster* (Arber, p. 53), *ante* 1568.

In 1590 appeared also another slighter but very popular romance by T. Lodge, *Rosalynde, or Euphues Golden Legacie.* It was reprinted at least ten times between 1590 and 1642, and from it Shakespeare derived the tale for *As You Like It*, a decade later than the present play. But we may be very sure he read it when it appeared. This tale is reprinted in the *Shakespeare Library* with an introduction by Collier, which is, however, of very slight interest. Collier is to be

[1] Unfortunately I gave my references to an edition of *Arcadia*, published in London in 1898, which is not Sidney's text, but a remodelling of it. I have corrected the notes in most places to the Dublin edition of 1738-39. See note at "naked truth" (v. ii. 698).

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commended for falling foul of Steevens, who called this delightful little tract a "worthless original"—who also said "that the force of an Act of Parliament would not be sufficient to compel people to read Shakespeare's Sonnets." I want to say a few words about this tract before pointing out that Shakespeare may have read it, from certain similarities of diction, before he wrote *Love's Labour's Lost*. There are points of interest about *Euphues Golden Legacie* that have not been noticed, and all these "worthless originals" repay study. Lodge's novel is, as the name implies, thoroughly euphuistic. As is well known also, Lodge worked in company and was friends with Robert Greene. But what I have not seen noted is that there is very much of Greene in *Rosalynde*, so much that it is hard to believe that Greene did not give the tract a finishing touch. It is a better told tale than any of Greene's similar ones and of superior interest throughout. It is curious how Greene's peculiarities come in; sometimes there are expressions that appear only later in Greene, but there are about forty phrases and terms in *Rosalynde* that it would be hard to parallel except in Greene's prose—"Greenisms," in fact.[1] They are euphuistical, but not in *Euphues*. Lodge was an admitted plagiarist, but that does not seem a satisfactory view. Lodge says he wrote *Rosalynde* while he, with "Captaine Clarke, made a voyage to the Islands of Terceras and Canaries to beguile the time." That voyage took place in 1588, and in 1591 Lodge was travelling, apparently, again. In that year (1591-92) Lodge and Greene produced *A Looking-Glass for London and England*, and it is not at all unlikely that Greene may have been entrusted with *Rosalynde* to put through the printer's hands. There are several echoes of Lodge's novel in *Love's Labour 's Lost*. A few may be cited:—

attending star. See note at IV. iii. 228.
vassal. See note at I. i. 245.
rags and robes. See note at IV. i. 81.
venue. See note at V. i. 56.
make up the mess. See note at IV. iii. 204.
satis est quod sufficit. See note at V. i. 1.
fairest of fair. See note at II. i. 241.
faith and troth. See note at IV. iii. 140.

[1] I have collected these in a series of notes on Greene's prose-works in *Notes and Queries*, 1905-6.

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Some of these are useful illustrations, and look as though they had occurred to the author of *Love's Labour's Lost* from his having read Lodge previously. Several other minor parallels occur which may be mere coincidences.

There are a good many pertinent illustrations in the notes from the writings of Gabriel Harvey and Thomas Nashe, especially the former. Some of the more interesting ones which seem to bear on the date, or where the writer (Harvey) seems to be purposely recalled, must be mentioned here. I will first mention those that belong to Harvey's writings down to 1580. After that he appears to have been silent, so far as the printing-press was concerned, until 1592, when the acrimonious controversy between him and Nashe began. The following may be referred to of the earlier period:—

Christmas in May. See note at I. i. 105-106.
devise in folio. See note at I. ii. 174-175.
mint of phrases. See note at I. i. 164.
in print. See note at III. i. 163.
l'envoy. See note at III. i. 65.
titles and tittles. See note at IV. i. 81.
one (=on). See note at IV. ii. 78.
lie in throat. See note at IV. iii. 11.
Novi hominem. See note at V. i. 9.
career. See note at V. ii. 482.
taffeta phrases. See note at V. ii. 406.
pedantical. See note at V. ii. 408.
Video et gaudeo. See note at V. i. 31.
ad unguem. See note at V. i. 71-73.
shrimp. See note at V. ii. 582.

These are of unequal weight; some appear to me very striking, and the greater part form a link between the pedantry mocked at in this play, and the pedantry of one of the most striking public expositors of it who was staged at Cambridge as Pedantius, somewhere soon after 1580. (See pages xxxvii.-xl. for more about Pedantius.)

There are some later parallels, emanating from the Nashe-Harvey war or period. These should be included amongst the several evidences that point to the remodelling or augmentation of the play somewhere about 1593-94. Notes to

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these will be found at "woolward for penance" (v. ii. 699), where, in Nashe's *Wonderfull Prognostication* (1591), is an exact parallel or explanation. However, this is likely to have been a standing early joke. See also "infamonize" (v. ii. 667), Armado's version of "infamize," a verb coined by Nashe and strongly ridiculed by Harvey; and "l'envoy" (III. i. 65), a Harvey word whose use is sneered at by Nashe. See also "Lord have mercy on us" (v. ii. 419), used by Nashe in connection with the 1592-93 visitation of pestilence, which was almost certainly in Shakespeare's mind. But the oddest illustration, or coincidence, if it is no more, occurs in the expression "of piercing a hogshead" (IV. ii. 81), where I have shown that this was a noteworthy gibe of Harvey's against Nashe, whom he calls "Pierce, the hoggeshead of witt," a lustre of conceit which Holofernes rejoices at. A little later (lines 87, 88), when Holofernes cites the passage, "*Fauste precor*," etc., we are upon the same ground. Nashe objects to Harvey's classifying him as a "grammar school wit," and styling him "as deeply learned as *Fauste precor gelida*." It is hard to avoid the conclusion that these passages hint at Harvey and Nashe. Indeed, Holofernes himself recalls Harvey's appearance in the personal description of the former at v. ii. 602-622. There is no resemblance, however, in the dispositions of the two men. Both are pedants, but bumptiousness forms no part of Holofernes, who, though self-reliant and pedantic enough, is a gentle, soft-mannered man, as befits a useful schoolmaster.

I do not find much that recalls Robert Greene in this play. "From cradle to crutch" is, however, an exception; and perhaps, too, "continent of beauty." See notes at IV. iii. 242; IV. i. 107. With the exception of those earlier plays, *Henry VI.* and *Titus Andronicus*, which are not wholly Shakespeare's and therefore no evidence, it is surprising how seldom Greene's peculiarities appear in Shakespeare, considering how voluminous and how popular a writer the former was. Later, after the "tiger's heart" attack on Shakespeare by Greene in his *Groatsworth of Wit* (1592), an estrangement was inevitable. A careful study of Greene's romantic prose yields but few valuable illustrations of Shakespeare.

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Mention is made several times in this Introduction of Lyly's *Euphues*, and of the fact that hardly a trace of euphuism appears in *Love's Labour's Lost*, whereas of the influence of Lyly's plays upon Shakespeare we find plain evidence both here and in other of the earliest plays. Sidney Lee finds this influence down to *Much Ado About Nothing* in the dialogue of Shakespeare's comedies, which "consists in thrusting and parrying fantastic conceits, puns, or antitheses." Further, "the dispersal through Lyly's comedies of songs possessing every lyrical charm" is not the least interesting of the many striking resemblances (*Life*, ed. 1899, pp. 61, 62). I will collect here the more prominent verbal echoes of Lyly's plays. I have used Fairholt's edition (1858). I refer here to my notes.

(*reprehend.* See note at I. i. 182.)
manner and form following. See note at I. i. 205-206.
weaker vessel. See note at I. i. 259.
(*That 's hereby.* See note at I. ii. 127.)
voluble. See note at II. i. 76.
let blood. See note at II. i. 186.
mad-cap. See note at II. i. 215.
mad wenches. See note at II. i. 257.
wimpled. See note at III. i. 170.
slender wit. See note at IV. i. 49.
O base vulgar. See note at IV. i. 68-69.
command . . . enforce . . . entreat. See note at IV. i. 78-79.
(*pollusion.* See note at IV. ii. 44.)
society, etc. See note at IV. ii. 150-151.
worms. See note at IV. iii. 151.
majestical. See note at V. i. 11.
Bone . . . Priscian. See note at V. i. 28.
halfpenny purse. See note at V. i. 67-68.
mouse. See note at V. ii. 19.
clapped him on the shoulder. See note at V. ii. 107.
pinned on (her) sleeves. See note at V. ii. 321.
you are my elder. See note at V. ii. 597.
loose. See note at V. ii. 731.
Tu-whit, Tu-who. See note at V. ii. 907-908.

There are a few illustrations from Golding's translation of Ovid's *Metamorphoses* in my notes, and more might easily be added. One is worthy of separate mention, the pronunciation of "Nemean lion" (IV. i. 86), which occurs again in *Hamlet*. This

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question may be set at rest. Shakespeare took it from his well-thumbed Arthur Golding's *Ovid* (1567).

Furness gives a useful recapitulation of the dates arrived at by the critics. The earliest is 1588, of R. G. White, which is also that assigned to quotations from the play in *New Eng. Dict.* To me it seems undoubtedly too early. White relies entirely on the want of experience of the author and the youthful genius that appears in the treatment. Knight and Fleay give 1589. Hertzberg, Ward, Furnivall and probably Staunton and Sidney Lee place it at 1590. Malone varied from 1590 to 1594. Halliwell and Hunter arrived at 1596, or later. These wide discrepancies point signally to the impossibility of naming a date with certainty for the play as one whole. I incline to 1590 for the date of the earliest form of the play, with certain alterations and revision, which are of the date 1593-94, and may be classed as the "augmentations" of the play we have. Tièck and Sarrazin give the date 1593-94 for the play as a whole. The former (Furness, p. 331) is hardly to be taken seriously; the latter's grounds are of the slenderest.

Several commentators have endeavoured to distinguish the parts of the play due to revision. Craig says: "By far the finest passage in the play is the magnificent speech of Biron (IV. iii. 286-362). It is quite evident that this and a good deal more was not in the first draft of the play, but was brought in at the revision."

The last scene of the play has swelled to its inordinate length by the means of additions carelessly huddled into it. It, and the speech just referred to, contain the bulk of the later work. Also the opening of the Hunting Scene (IV. i.), to be presently referred to more fully, wears a more finished appearance than its surroundings. In the last Act, the plague references (see note, V. ii. 419) appear certainly to belong to the later work. Perhaps too the Muscovite masque may be added (see pp. xxvi.-xxviii.).

In the above list of dates, Furnivall's authority for 1590 appears. I have already referred to his line of argument from metrical tests, but it is advisable to give his views at greater length, as expressed in his Introduction to Griggs'

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facsimile of the first Quarto, because not only is his date the most acceptable to me, but he couples with that date (1590) his belief that *Love's Labour's Lost* was Shakespeare's earliest play. So do several other commentators of weight, but they get behind 1590. Furnivall says: "But the metrical facts are those which to me settle the earliness of *L. L. L.* over the *Errors*. I cannot believe that Shakespeare, having written the *Errors* with one couplet of rhyme in every six lines, and having found how ill-adapted rhyme was to dramas, would then go and write *L. L. L.* with six times more couplets in it. I cannot believe that he, having written the *Errors* with over twelve per cent. of extra-syllable lines in it, and one run-on line in every ten—and thereby got increased freedom and ease in expression—would turn and deliberately cramp himself again by writing *L. L. L.* with only a third of his extra-syllable, and half his run-on lines, of the earlier play. I cannot believe that in his second play he would two-fold the doggerel, four-fold the alternate rhymes, and increase the stanzas of his first play. He would not, in my belief, jump out of the frying-pan into the fire, even to try how he liked it. I conclude then that the first cast of *L. L. L.* was Shakespeare's first genuine play. And if his Second Period began with *King John* in 1595, and the *Merchant* in 1596, and he came to London in 1587 or thereabouts, I suppose *L. L. L.* to have been written in or before 1590, the other First Period works, of the five years 1590-4, being the *Errors*, *Dream*, *Two Gentlemen*, *Romeo and Juliet*, *Venus and Adonis* and *Lucrece*, *Richard II.*, *Henry VI.*, *Richard III.*, and possibly touches of *Titus*." (Furnivall.)

Later Appearances of the Play, or References to it

Grosart is responsible for the detection of allusions to *Love's Labour's Lost* (IV. iii.) in a poem by Robert Southwell (1594-5), *Saint Peter's Complaint*. The passages in the latter are quoted in Ingleby's *Centurie of Prayse* (New Shakes. Soc. 1879, p. 14). Grosart is enthusiastic over the "find," but I agree with Furness, who also gives the passages, that the "sole basis of com-

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parison between Biron and Southwell is that both are praising eyes."

In *A Twelfe Night Merriment*, edited as *Narcissus* by Miss Lee in 1892, of date 1602, there are several Shakespearian reminiscences. Two or three recall *Love's Labour's Lost*. See notes at "keel the pot" (v. ii. 909); "salve in the mail" (III. i. 66); and "white and red" (I. ii. 86).

From a letter by Sir Walter Cope (Ingleby, p. 62) addressed to Lord Cranbourne in 1604, we know that it was revived in that year: "Sir, I have sent and bene all this morning huntyng for players Juglers & Such kinde of creaturs, but fynde them harde to finde; wherfore leavinge notes for them to seeke me. Burbage ys come, & sayes ther ys no new playe that the quene [Anne of Denmark, the queen of James I.] hath not seene, but they have Revyved an olde one, cawled *Loves Labore Lost*, which for wytt & mirthe he sayes will please her exceedingly. And thys ys apointed to be playd to morowe night at my Lord of Sowthamptons, unless yow send a wrytt to Remove the Corpus Cum Causa to your howse in Strande. Burbage ys my messenger ready attendyng your pleasure. Yours most humbly, WALTER COPE." As I write, it is 300 years since the above letter was penned. It is pleasant reading compared with modern criticism upon *Love's Labour's Lost*, and one's heart warms towards the builder of Holland House.

As a set-off to Sir Walter Cope, the next reference is to John Dryden, 1672 (Ingleby, p. 351): "I suppose I need not name *Pericles*, *Prince of Tyre*, nor the Historical Plays of Shakespeare. Besides many of the rest, as the *Winter's Tale*, *Love's Labour's Lost*, *Measure for Measure*, which were either grounded on impossibilities, or at least so meanly written, that the comedy neither caused your mirth, nor the serious part your concernment" (Dryden's *Dramatic Works*, ed. 1882, iv. 229).

In the Introduction to this play in the Henry Irving Shakespeare occurs: "No mention of this play having been acted occurs in Henslowe's *Diary*, 1591-1609, nor in Pepys, nor in Genest, whose work embraces the period between 1660 and 1830. In October, 1839, under the management of Madame Vestris, *Love's Labour's Lost* was played at Covent Garden.

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. . . It was also acted in 1853 at Sadlers Wells, under the management of Mr. Phelps, who himself took the part of Don Adriano [Armado]. I can find no instance of its representation in our time." Irving goes on: "It may be difficult to point out Shakespeare's best play, but there is little difficulty in pointing out his worst. *Love's Labour's Lost*, whether we consider it as a drama, or as a study of character, or as a poetical work, is certainly the least to be admired of all his plays."

This is severe enough, and true perhaps, to a stage-manager. But few people will find *Titus Andronicus*, or any of the three parts of *Henry VI.*, or several other plays, better reading than *Love's Labour's Lost.*

Sources of the Plot

The story or plot of *Love's Labour's Lost* is of a very slight nature, with few incidents of any dramatic power. So far as it may be historical, as it appears to be, the origin of the plot is unknown, and we are fairly entitled to say it is Shakespeare's own invention. The most striking situation, the only striking one indeed, that of the reading of the love-letters (in IV. iii.) aloud, while the others listen in hiding, is very effectively carried out. The play hangs together, not through any interest in the working out of a plot, but entirely through the amusement derived from the exposure of the oddities, foibles and peculiarities of the characters. It was written in ridicule of the affectations of the time, like Ben Jonson's *Every Man out of his Humour*, *Cynthia's Revels* and *Poetaster*, and like them it may receive Jonson's name, of a "Comical Satire."

Hunter endeavoured to derive the plot from a historical event related in the chronicles of Montstrelet (translated by Johnes, i. 108) bearing date 1425, or nearly so, which deals with negotiations between the kings of France and Navarre at that date. With the exception of the name "king of Navarre," Charles, not Henry, and the sum mentioned, "two [not one] hundred thousand crowns," there seems to be nothing in common between the two, and any reference to this trifling passage in French history of a century and a half previously

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is scarcely probable. Moreover if the story had been directly taken from any French origin, there would be much more tangible matter in the play of, or belonging to, France. There is hardly a French touch in it excepting the names of the characters and the frequent use of the style "Monsieur." One may be cited in the use of the word "capon" for a love-letter (IV. i. 57). The allusions to games, concurrent circumstances (such as "Monarcho" and "Banks' horse," IV. i. 97 and I. ii. 51), and the whole tone and atmosphere of the play and characters completely outweigh these hints, and are purely English.

Sidney Lee says that Hunter's "discovery" seems to have obscured subsequent investigation in French history. He goes on (*Gentleman's Magazine*, October, 1880, p. 453)—I quote from Furness here: "The leading event of the comedy—the meeting of the King of Navarre with the Princess of France—lends itself as readily to a comparison with an actual occurrence of contemporary French history as do the heroes of the play to a comparison with those who played chief part in it. At the end of the year 1586 a very decided attempt had been made to settle the disputes between Navarre and the reigning king. The mediator was a Princess of France—Catherine de Medici—who had virtually ruled France for nearly thirty years, and who now acted in behalf of her son, decrepit in mind and body, in much the same way as the Princess in *Love's Labour's Lost* represents her decrepit, sick, and bedrid father. The historical meeting was a very brilliant one. . . . Navarre, however, parted with Catherine and her sirens without bringing their negotiations to a satisfactory decision. . . . There is much probability that the meeting of Navarre and the Princess on the Elizabethan stage was suggested by the well-known interview at Saint Bris. That Shakespeare attempted to depict in the Princess the lineaments of Catherine, we do not for a moment assert."

The discrepancies between the above sketch and the meeting in the play are more striking than the resemblances: but when we couple this event with the fact that two of the King of Navarre's most important supporters bore the names of Biron and Longaville, and the familiarity of English people at

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this time with Henry's history, and the sympathy afforded by this country, the evidence is all in favour of its having influenced Shakespeare. A little later (1605), so well known was Biron in England, that he was the hero of two of Chapman's plays—and it has been suggested that as that character became more prominent, so also are his speeches superior, possibly pointing to their having been worked up in the revised and augmented play. The civil war in France was in progress between 1589 and 1594. This, though a patchwork origin, and difficult to harmonise with our dates, is the best that has yet been offered. In his *Life of Shakespeare* (1899, pp. 51-52) Lee has accepted it, and dwelt upon these details as the undoubted source. It will be seen presently that I do not altogether coincide. See, however, note at IV. iii. 376. It is therefore hardly possible to place *Love's Labour's Lost* before September, 1589, at the earliest, when London's attention must have been strongly fixed upon the affairs of Henry of Navarre. For at that date we find in Stow (*Abridgment of the English Chronicle*, 1618, p. 381): "In the moneth of September the citizens of London furnished 1000 men to be sent over into France, to the aiding of Henry late king of Navarre, then challenging the Crowne of France." A little later (pp. 384, 385) Stow continues: "The said King Henry the third was also slaine by a Frier. . . . This Henry the third was the last of the house of Valois. And presently upon his death, Henry of Burbon, King of Navarre laid just claime to the crowne, who with great difficultie, and almost eight yeares sharpe warres with the Leagers, he got peacable possession of the whole kingdom. But at the first, the Leagers drove him into divers extremities and forced him to flie into Deepe, where he was ready to have embarked for England, if the Queene had not speedily sent a resolute Armie unto him, under command of the Lord Willowby. And from that time the Queene ayded him with divers Armies, under the command of the Earle of Essex, General Norris, Sir Roger Williams, and many others, besides incessant supplies, upon sudden occasions from London, Kent, Essex, Suffolke, Surrey, Suffer and Hampshire, both of horse, men and munition." The date of Ivry was 14th March, 1590.

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It is a pleasing coincidence with Stow's words, "Navarre, then challenging the Crowne of France," to read lines 793-799 (v. ii.), when the Princess of France says to Navarre:—

> Then, at the expiration of the year,
> Come challenge me, challenge me by these deserts,
> And, by this virgin palm now kissing thine,
> I will be thine; and, till that instant, shut
> My woeful self up in a mourning house,
> Raining the tears of lamentation
> For the remembrance of my father's death.

France, "raining the tears of lamentation in a woeful house," is a suggestive idea, in connection with those times of horrors.

Furnivall takes up the identification of characters in the Introduction to this play in *The Old Spelling Shakespeare* (1904), as follows: "In the play, then, King Ferdinand represents Henri IV. of Navarre, Berowne, Marshal de Biron, under whom the English contingent of 1589 generally served; Longaville, the Duke de Longueville, an officer in Henry's army; while Dumaine, the Duke de Mayenne, was Henry's chief opponent, and did not submit to him till 1595 or 1596" [those horrid dates!]; "and the boy Moth may be called after the French ambassador, La Mothe or La Motte."

I do not accept the idea that Moth has any connection with, or is a remembrancer of Monsieur La Motte (or Monsieur Motte as Middleton calls him), the French ambassador of some ten years earlier. La Motte was at Kenilworth in 1572, to move the marriage of Francis, Duke of Alençon with Queen Elizabeth (Nichols' *Progresses*, i. 321). He left England in 1583. The name is merely Moth for a Tom Thumb page.

But perhaps we may pursue these personifications a step further, and let the Princess of France stand for France itself, challenged as we see for himself by Henry of Navarre. She is more French than anything in the play. Her griefs are double (v. ii. 741), fighting for and against her heir. The Gallicism "capon" (iv. i. 57) for a letter, mentioned just above, is given to the Princess. See, too, my note at "dances and masks" (iv. iii. 376). As France the Princess compares her maiden honour to the "unsullied lily" (v. ii. 352), the flower-de-

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luce. And Henri III. may be shadowed forth at I. i. 137 in "her decrepit, sick, and bed-rid father," taking the king as *pater patriæ*. He was not decrepit with age, but "he ended the long roll of his vices and crimes" in August, 1589 (V. ii. 708-9). Again, when the Princess (France) speaks of the heresy of her being "saved by merit" (IV. i. 21) as "fit for these days," which was a purely Romanist expression (see note), may she not refer to her own country's history? Henri III., in the midst of his dissipations, posed as a good Roman Catholic, and his last words were to recommend his heir, Henry of Navarre, to become one too. In 1593 he did so to secure his kingdom: the injunction was fulfilled and France was saved.

It is an interesting fact, surely worthy of mention here, that Spenser's eleventh canto of Book v. of his *Faerie Queene* (printed in 1596) is largely devoted to the "Bourbon knight," Henry of Navarre. His "faere lady" is France, or the genius of France, "hight Flour de lis" (stanzas 43 and 49). Spenser begins at stanza 43 by recalling Elizabeth's assistance: "Assure yourself, Sir Knight, she shall have ayd"; and at stanza 47: "whom when they thus distressèd did behold, they drew unto his aide." And in the previous stanza, when the Bourbon knight was so sharply assayed, "That they his shield in pieces battered here, and forced him to throw it quite away," thereby being blotted with blame and counted but a recreant knight, the allusion undoubtedly is to Henry's leaving Protestantism and turning Roman Catholic. See notes in Todd's *Spenser*, vi. 288 *et seq.* And at the end of the canto Bourbon gains the "Ladie," "and bore her quite away nor well or ill apayd." This part of Spenser's work was therefore probably composed in 1593-4.

This parallelism between Shakespeare's and Spenser's topical allusions is of interest, and has not, I think, been noticed.

Another contemporary non-historical reference to Elizabeth's aid to Henry of Navarre may be quoted from *Speeches to the Queen at Bisham*, 1592 (Nichols' *Progresses*, iii. 134): "One hande she stretcheth to Fraunce to weaken Rebels; the

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other to Flaunders to strengthen Religion: her heart to both countries, her ventures to all."

I have already mentioned Hunter's theory, which may safely be set aside. But I find it is given a prominent place in Hudson's edition of the play in the Windsor Shakespeare, and it seems to have caught on particularly by the help of the "two hundred thousand crowns." Furnivall (*Old Spelling Shakespeare*) devotes an express paragraph to "the two hundred thousand crowns." And certainly the passage in *Love's Labour's Lost* (II. i. 129-149) is told in most historical fashion of a hundred thousand crowns, and of another hundred thousand crowns, as indemnities for war expenses. The passage in Monstrelet (as quoted by Hudson) has nothing of wars, or tribute towards the expenses of wars, in it. The sum is there specified as being paid as the result of successful negotiations in lieu of an exchange of territories, castles, etc. The figure is not an uncommon one: "Henry the 2. . . . afterwards gave out a generall absolution, and forgave the racing of the Townhouse [of Burdeaux] the paiment of two hundred thousand pounds, and the defraying of the charges of the armie" (T. B.'s translation of Primaudaye's *French Academy*, chap. 30, 1586). And in *Secret Court Memoirs: The Court of Berlin* (i. 102) (Grolier Society), writing of date 1786: "The old Monarch has been generous. He has bequeathed Prince Henry two hundred thousand crowns." The bare sum is not a strong enough peg to hang a theory on, although it be a transaction between France and Navarre.

Another suggestion of Hunter's with regard to the plot may be mentioned here. He believed that the promise given about Armado (I. i. 170), and so entirely unfulfilled, as well as the speech of the King on money matters (beginning II. i. 129), so unsuited for verse, are proofs that Shakespeare was working on a story formed for him. I should add to that reasonable view the pathetic touch about Katharine's sister (V. ii. 13) as belonging perhaps to a fuller tale. Armado's peculiarities will be spoken of presently.

Sidney Lee finds a parallel in contemporary events for another episode in the play, namely, the masque of Muscovites

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or Russians (v. ii. 121: see my note at the passage). He thinks the event there mentioned, the mission to Queen Elizabeth of an ambassador to seek a wife in her court for Ivan the Terrible in 1583, accounts for Shakespeare's introduction of the Russians. The description of these circumstances is to be found in *The Travels of Sir Jerome Horsey* (Hakluyt Society, 1856, pp. 173, 174 and 195-96). Furnivall quotes them in his *Old Spelling* edition; and they are given in modernised form by Furness from Sidney Lee's article in the *Gentleman's Magazine* (p. 455) already referred to. The event may have taken some hold on people's minds, since Lady Mary Hastings, who was selected as bride, to her horror, was said to have been known afterwards in court as the "Empress of Muscovia." Russians or Muscovites were very much in evidence at the latter part of the sixteenth century in London on account of the foundation of the Russian company in 1569 and Muscovy trade. Giles Fletcher's *Russes Commonwealth* was printed in 1591, an important and popular work. It is reprinted in the same volume as Horsey with a highly interesting introduction upon Russia at the close of the sixteenth century by Edward H. Bond. The passages quoted from Horsey are more curious than convincing, and would occupy more space than they appear to me to be worth. Horsey's travels had not been printed in those times. He gives an appalling account of Ivan, in a most illiterate style. He tells us (p. 187) during his mission in 1580 that Bomelius "had deluded the Emperouer, makinge him belive the Quen of England was yonge, and that yt was very feacable for him to marry her; whereof he was now owt of hoep. Yeat heard she had a yong ladie in her court of the bloud ryell, named the Ladye Mary Hastings of which wee shall speake more herafter." At the same date (p. 192) he tells how the son of the governor of Orentsburgh "gave mee a faire Garmaine clocke," the earliest German clock I have met with. See note at III. i. 181, which passage, misprinted "cloak" in the old editions, is the oldest illustration in *New English Dictionary*. This is an odd coincidence.

There is a remarkable parallel for the introduction of "Mus-

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covites or Russians" in a masque on the London stage in *Gesta Grayorum*, 1594.

This interesting series of masques is the more worthy of notice since its connection with Shakespeare is undoubted. It was during these performances that his *Comedy of Errors* was acted under most unfortunate auspices, a play which contains, like *Love's Labour's Lost*, contemporary reference (III. ii. 125-127) to the civil wars of France and Henry of Navarre. *Gesta Grayorum* was a magnificent and costly production, and must have aroused the greatest interest, quite beyond the precincts of the Court at which it was held for the entertainment of Queen Elizabeth. At pp. 296-301 (Nichols' *Progresses*, iii.) we are told how the revellers with the mock "Prince of Purpoole" from Gray's Inn, rode through Chancery Lane, Fleet Street, so through Cheapside, Cornhill, and to Crosby's Place in Bishopsgate Street, where was a sumptuous and costly dinner, etc., "and returned again the same way . . . the streets being thronged and filled with people, to see the gentlemen as they passed by; who thought there had been some great prince, in very deed, passing through the city, so this popular show through the streets pleased the Lord Mayor and his commonalty. . . . Shortly after this show . . . upon Twelfth-day at night . . . there was presently a show which concerned his Highness's State and Government: . . . First there came six Knights of the Helmet, with three that they led as prisoners, and were attired like monsters and miscreants. The knights gave the prince to understand, that as they were returning from their adventures out of Russia wherein they aided the Emperor of Russia against the Tartars, they surprised these three persons which were conspiring against his Highness . . . they were Envy, Male-content and Folly. . . . Then willed they the knights to defeat and to carry away the offenders. . . . After their departure, entred the six knights in a very stately mask, and danced a new devised measure, and after that they took to them ladies and gentlewomen, and danced with them galliards and so departed . . . then the King at arms came in before the prince and told his Honour, that there was arrived an ambassador from the mighty Emperor of Russia and Muscovy

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that had some matters of weight . . . who came in attire of Russia, accompanied with two of his own country in like habit. When they were come in presence of the Prince, the ambassador . . . took out letters of credence . . . to be read publicly. . . . Dated at our Imperial city of Moscow. . . . When the Prince had thus spoken, the ambassador was placed in a chair near the Prince; and thare was served up a running banquet for the Prince and the lords present, and the rest, with variety of music." There are then some other minor "Letters of Advertisement" attended to, containing plots of insurrection and rebellion, and these being disposed of, the Prince goes on: "Ourself, with our chosen Knights, with an army Royal, will make towards our brother of Russia with my Lord here, his Ambassador . . . he took a lady to dance withal, and so did the rest" (p. 305).

Shakespeare had good reason to be annoyed at this probably unauthorised production of his *Comedy of Errors*. It was, however, the cause of much subsequent merriment, and it was satisfactorily shown by "judgments thick and threefold which were read publicly by the Clerk of the Crown" (p. 279) that the cause of all that "confused inconvenience" was a sorcerer or conjurer, who "had foisted a company of base and common fellows to make up our disorders with a play of 'Errors and Confusions.'" Shakespeare himself was perhaps not present, since he was acting on the same day before the queen at Greenwich. But the affair was a chief topic during the remainder of the *Gesta*, and we might imagine his inserting a hit at these masquers, "disguised like Muscovites in shapeless gear," with some content, since his play was so badly handled. The speeches of the counsellors in this show are well composed. It is likely that Bacon, a bencher of Gray's Inn at this time, took part in the entertainment. His masque, *A Conference of Pleasure*, is of the same date. This suggested source of the cause of the Muscovite masque is but one more of several evidences of the later manipulations of Act v. in *Love's Labour's Lost*. It is much nearer home than the Horsey business.

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Peculiarities of Language

We have seen that Shakespeare chose for the setting of his play the surroundings of the prominent historical events of the time—the civil wars of Navarre with France (the Princess uses the term, II. i. 226), the interest displayed in Russian affairs, and the choice of his name Armado for the Braggart, may be regarded also as a historical allusion.

But the historical setting of the play, like its geographical position in France, is of slight importance, except to the researchful student. The mockery of affectation in language, whether written or spoken, is a real aim of the comedy. The exponent of the former satire is Armado, and of the latter Holofernes with his foil in Nathaniel. Armado is introduced by his letter to the King; Holofernes by his pedantry (IV. ii.) with Nathaniel.

Shakespeare's own account of Armado (I. i. 161-175) as a refined traveller of Spain, who is to "relate in high-born words the worth of many a knight," is not the least like the Armado we are afterwards presented with, excepting that he hath "a mint of phrases in his brain." We are to expect fabulous old and noble stories, minstrelsy, deeds of derring-do and what not, but we get nothing of the sort. Later, however, we get another description of Armado from Boyet (IV. i. 96-98), which is more in accordance with that which is presented to us. He is still a Spaniard, but in no sense to be taken seriously—merely a phantasm that makes sport. Boyet after his second letter calls him a "Monarcho," who was a real character of the time, a monomaniac who thought he was a sovereign, and was a butt of the wits in London about 1580. This is the opposite extreme of description, and our real Armado lies between the two.

Any diagnosis of Armado's characteristics, founded upon either extreme, is beset with errors. Warburton took the line of chivalry, and gave a long and absolutely incorrect and inappropriate account of the old romances as an essay upon Armado, which Tyrwhitt answered with great propriety. Both will be found in Steevens' *Shakespeare*, appended to the

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play. It is equally out of place to identify him with Boyet's allusion as other commentators do. He is Shakespeare's own child of fancy, and his begetter seems to have altered his scheme for his career with great celerity and thoroughness. We arrive at that unhinged state of mind which, like Don Quixote's, is the outcome of an overdose of the stories of chivalry and the romances. There seems to be hardly any other connection between the germ and its development.

But perhaps the correct assumption is that at the words "Adieu, valour! rust, rapier! be still, drum! for your manager is in love; yea, he loveth" (I. ii. 171-172), the original Armado is admittedly dismissed. And his sonnet at IV. i. 86 gives us "a trick of the old rage," and shows us what we gained in the exchange.

Sir Walter Scott in his character of Sir Piercie Shafton in *The Monastery* (1830) was, I believe, the first to speak of the "Euphuist Don Armado," as he calls him in the Introduction to that novel. But neither Sir Piercie nor Armado talk the euphuism of its masters, Lyly, Greene and Lodge. Nevertheless, from Sir Walter's time downwards it has been impossible to consider Armado apart from euphuism. Since that peculiar affectation, so well analysed by Dr. Landmann, was at its zenith when this play was written against all affectations, the very fact that there is so little of it in *Love's Labour's Lost* is a strong argument against the truth of Blount's statement, made in 1632, in an address prefixed to an edition of Lyly's plays, that it was the language of the ladies of Elizabeth's court. It may have been a fad or a foible of a few in conversation, just as but a few writers of any note followed it, and even they only in a spasmodic fashion. Dr. Landmann (New Shakes. Soc. Trans. 1880-86, p. 241) gives a good description of euphuism. "1. An equal number of words in collateral or antithetical sentences, well balanced often to the number of syllables, the corresponding words being pointed out by alliteration, consonance or rhyme. 2. 'Unnatural Natural History,' which he learned from Pliny. 3. An oppressive load of examples taken from ancient history and mythology, as well as apophthegms from ancient writers." These are the three main

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features. Dr. Landmann goes on (p. 264)—I quote from Furness' Variorum edition of the play (pp. 349-350): "In *Love's Labour's Lost* Shakespeare was not ridiculing euphuism proper, but four other forms of affectation in his day: 1. Spanish high-flown diction, bombast, and hyperbole. 2. Italian or Petrarchian love-sonneting, word-play, and repartee. 3. Pedantic mingling of Latin and English, called by Puttenham *Soraismus*. 4. Excessive alliteration." No. 3 here is quite faulty, and will be referred to later.

These latter remarks are not confined to Armado's diction, and it is only he who has been seriously held to be euphuistic. In his preface Furness collects a few, a very few, passages of Armado's speeches and letters that resemble euphuism. There is scarcely a balanced sentence, and never once does Armado draw an example from realms of natural history. And there is hardly a trace of alliteration. They have no claim to be rehearsed.

An attempt has been made recently by Martin Hume (*Spanish Influence on English Literature*, 1905, pp. 268-274) to identify Don Adriano de Armado with "Antonio Perez, the exiled Spanish Secretary of State." "*Love's Labour's Lost* cannot originally have been written later than 1591, and Perez did not escape from Spain into France until November of that year; so that, if I am correct in my supposition, the points upon which I rely cannot have been introduced into the play until it was enlarged and partially rewritten for a court performance in 1597. Perez arrived in England in the autumn of 1594. . . . He lived on the bounty of the Earl of Essex until Henry IV. became jealous, and insisted upon his coming back to him in the summer of 1595. In France and in England, as in Spain, he betrayed and sold every one who trusted him. He had been spoilt to such an extent by Henry IV. and by his English friends that his presumption and caprice became unbearable. When he met Essex at Dover he finally disgusted and offended the earl, and thenceforward his star in England had set. . . . He finally tired out even Henry IV., who had treated him with almost royal honours. So that if we assume that the special touches of caricature that identify

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Don Antonio Armado [!] with Perez were introduced into the play when it was recast for the court performance in 1597, the reason for the skit upon Essex's fallen favourite becomes at once apparent." So says Mr. Martin Hume, and there is a *vraisemblance* in his theory, so far as the intimacy of the affected Spaniard with the King of Navarre goes, which is no doubt seductive. But before noticing the "special touches" which the writer relies on, the recasting, the rewriting and enlarging of the play for a court performance in 1597 must be disputed, and, in my opinion, rejected altogether, especially as they practically involve the whole characterism of Armado—and are not in any case a demonstrable fact.

The special touches are: 1. "Perez's many published letters and the famous *Relaciones* written whilst he was in England," which are said to give us "numerous affected turns of speech put into the mouth of Don Adriano Armado." Since these productions of Perez were never, I believe, translated into English, this is a strong statement. I cannot see the smallest resemblance between Perez's Anglicised letters given by Martin Hume and those of Armado. In one to Lady Rich he says (translated by Hume?): "I have been so troubled . . . not to have the dog's skin gloves your ladyship desires, that . . . I have resolved to flay a piece of my own skin from the most tender part of my body. . . . But this . . . is as nothing, for even the soul will skin itself for the person it loves." And then Perez (says Hume) for two or three pages continues to ring the wearisome changes upon dogs and skins and souls, in a way that Don Adriano Armado himself could not have bettered. Let me take up the cudgels here for Armado. I love the sport [of identification] well; but I shall as soon quarrel at it as any man. Does Armado ring wearisome changes for two or three pages habitually?

2. Perez gave himself several nicknames; but he had one favourite — "Peregrino," "El Peregrino," or "Rafael Peregrino." Upon this Hume writes: "'Peregrinate' is, and always has been, an extremely rarely English used word, so that its introduction by Shakespeare, especially applied to Don Adriano Armado, is significant" (see V. i. 13). But Perez's word is not

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"peregrinate," and "peregrine" was in common use much earlier, if any kind of argument could hang upon a Spaniard's word in his own language in such a connection. I think the theory is hardly established.

The above remarks about euphuism apply even more accurately to Holofernes. Although he is alliterative at times, "affecting the letter" very strongly in his epitaph on the death of the deer, he never verges upon it. Parallels and illustrations occur abundantly from Lyly, but they are from his plays (already noticed in this Introduction), not from his *Euphues*. His plays, though saturated with euphuism, abound also in word-quibbling and in Latin scrap-gathering. Of these affectations *Love's Labour's Lost* has enough and to spare, and Shakespeare saw them highly appreciated by the public in Lyly's plays. Lyly's euphuism was an integral part of the man's craft, cultivated and vehemently approved of by himself. His serious characters use it, as he himself does in his correspondence. But it is a character to be laughed at, like "Sir Tophas, the bragging soldier," in *Endymion*, who introduces those other affectations in mockery just as Armado does. Frequently, too, Lyly makes use of servants or pages as the mouthpieces of these efforts. And in this useful ridicule both Shakespeare and Lyly had their predecessors. It is difficult to assert positively that *Endymion* preceded *Love's Labour's Lost*—that Sir Tophas is an older conception than Armado—but it is highly probable.

Perhaps I should refer here to Fleay's interpretation of the "personal portraits" intended by the characters in *Love's Labour's Lost*—Lyly, Bishop Cooper, Greene, Kemp, etc., etc.; but I refer to them only to discard them as unworthy of serious consideration. They are cited by Furness (p. 7) from "Shakespeare and Puritanism" (*Anglia*, 1884, vii. 223).

With reference to the Latin and other foreign expressions in the play, a point dwelt upon by Gervinus as evidence of early style, detailed information will be found in my notes. This was not an uncommon trick at about the date of *Love's Labour's Lost* amongst the playwriters. It was introduced by them from the new Italian drama, whose play-pedant may be

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traced backwards to the conventional Plautine comedy. Dr. Landmann (quoted by Furness) says that "Lyly's style is free from Latin and Latin quotations." He is speaking of *Euphues*, but the remark is very misleading, since some of Lyly's plays (*Gallathea*, *Endymion*) are notable in this respect. These may be later than Shakespeare's play, but probably *Endymion* is not. Lyly's *Campaspe* (printed in 1584) exhibits the taint in the first scene of the second Act. These Latin scraps are, as I have said, often given to the pages, and in *Endymion* Sir Tophas, the "Bragging Soldier," says to a brace of these tender juveniles: "The Latine hath saved your lives, the which a world of silver could not have done. I understand you, and pardon ye." See, too, Edwards' *Damon and Pythias* (*ante* 1566). Moth gives us *minime* and *unum cita* (= *unciatim*). Was this fashion evidence of the fact that the youngsters usually belonged to the educated classes, fresh from school? Lyly says of one of them: "He learned his leere of my sonne whom I have brought up in Oxford" (*Mother Bombie*). This one had quoted "*Sine Cerere et Baccho friget Venus.*" In this play also Lyly gives us more elaborate and heart-scalding puns than any in Shakespeare. The mythological allusions in Shakespeare's early Italianated work are altogether in Lyly's style. Peele's *Edward the First* is also decorated with Latin scraps. It was printed in 1593, but belongs to the Spanish Armada period. But there is a better parallel than any of these, which precedes them all, with the exception of Edwards' play, by several years. I refer to Sir Philip Sidney's *May Lady*, a dramatic interlude shown before the queen at Wanstead in 1578. Before speaking of it let us, however, consider another point bearing upon the same subject.

There was a considerably earlier interpretation of a character in this play than that dealing with Armado. This was that of Warburton, who confidently asserted that Holofernes was John Florio, the Italian teacher and dictionary writer and the well-known translator of Montaigne's *Essays*. Warburton stated that the year after *Love's Labour's Lost* appeared (1597) "comes out our John Florio, with his World of Words [in 1598], *recentibus odiis;* and in the preface, quoted above,

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falls upon the comic poet for bringing him upon the stage. . . . Here Shakespeare is so plainly marked out as not to be mistaken" (Steevens' *Shakespeare* [1793], v. 256, 257). Dr. Johnson immediately disagreed, and so did Malone. Farmer and Steevens followed Warburton. Warburton's whole fabric (it is of considerable length) is well pulled to pieces by Furness, who shows the misrepresentations of Florio's words which Warburton was guilty of; for the latter referred obviously to some other now unknown person. The theory is now wholly discredited. Shakespeare is elsewhere indebted to the scholarly John Florio, and he would have been the last person living to hold him up to ridicule.

In his comment upon Warburton, Dr. Johnson says: "Whether the character of Holofernes was pointed at any particular man, I am, notwithstanding the plausibility of Dr. Warburton's conjecture, inclined to doubt. Every man adheres as long as he can to his own pre-conceptions. Before I read this note I considered the character of Holofernes as borrowed from the Rombus of Sir Philip Sidney, who, in a kind of pastoral entertainment, exhibited to Queen Elizabeth, has introduced a schoolmaster so called, speaking a leash of languages at once, and puzzling himself and his auditors with a jargon like that of Holofernes in the present play. Sidney himself might bring the character from Italy; for, as Peacham observes, the schoolmaster has long been one of the ridiculous personages in the farces of that country."

Furness notices this observation of Dr. Johnson, which is in all probability correct. Not exactly that Holofernes is borrowed from Rombus, but that both are very similarly conceived with the same purpose, in spite of Furness' disagreement. Furness says "this is disproved by the fact that *The Lady of May*, wherein Rombus appears, and the Quarto of *Love's Labour's Lost* were published in the same year, and the play was not then new." But he omits to mention the fact that Sidney's "dramatic interlude" was performed before the queen at Wanstead in 1578, which made it at once public property with such an author to give it fame. Furness quotes Rombus' first sentence, and says there is no parallel to it in Holofernes.

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An illogical criticism. Some of A is not like any of B, therefore none of B is like any of A!

Shakespeare may very well have taken the hint for Holofernes from Sidney, at any rate he followed his lead in ridiculing the pedant and his ways. Sidney's "Entertainment" was printed at the end of the *Arcadia*, but not the first edition. It is in vol. ii. of Nichols' *Progresses of Queen Elizabeth* (1823). I do not think any one arising from a study of *Love's Labour's Lost*, and devoid of a preconception, could help being reminded forcibly of Holofernes by Rombus. Rombus not merely employs scraps and quotations, but he runs Latin words into his speeches to take place as though they were English; a very natural trick when we remember that up to about this time schoolmasters taught Latin to their scholars by talking Latin (see Ascham's *Scholemaster* [Arber, p. 28], *ante* 1568, and note at "*Videsne*," v. i. 30). This may have led to the trick in pedantry of stringing equivalent terms or synonyms together, very much in favour apparently with schoolmasters on the stage—a sort of dictionary-method like Florio's "*Cielo:* the heaven, the skie, the firmament, the welkin," adduced by Malone as a parallel to Holofernes (IV. ii. 5). We have it in Rombus immediately: "hath been *quodammodo:* hunted, as you would say, pursued by two, a brace, a couple, a cast of young men" (Nichols, p. 97). Holofernes is full of this sort of padding. See note at IV. ii. 62. I will select a few passages at random from Rombus: "You must divisionate your point, *quasi* you should cut a chees into two particles" (Nichols, p. 100; *Love's Labour's Lost*, IV. ii. 77); "*De* singing *satis. Nunc* are you to argumentate of the qualifying of their estate" (Nichols, *ibid.*; *Love's Labour's Lost*, V. i. 33); "thus he saith, that the sheep are good, *ergo* the shepherd is good" (Nichols, p. 101; *Love's Labour's Lost*, V. ii. 584); "*Bene, bene, nunc de questione prepositus*, that is as much as to say as well, well, now of the proposed question" (Nichols, p. 102). Rombus tells us he is a "Pedagogue, one not a little versed in the disciplinating of the juvenal frie" (Nichols, p. 96), which is an earlier use of "juvenal" (*Love's Labour's Lost*, I. ii. 8; III. i. 60) than any in the *New Eng. Dict.*, and used again by Flute and Falstaff

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jestingly. But see my notes to this word. Several other Shakespearian expressions are usefully illustrated from this piece of Sidney's. Again, we have here "Lalus the old Shepherd" who uses wrong words like Costard ("contempts," "egma," "ad dunghill") and Dull ("pollusion," "collusion"), with many more. See notes to "pollusion" (IV. ii. 44) and especially to "reprehend" (I.i. 182). Lalus gives us "disnounce," "bashless," "loquence," etc. (p. 96). We have another shepherd, Dorcas, who comes in as a foil to Rombus, an admirer, like Nathaniel of Holofernes, who "praises the Lord for him." Dorcas says: "O poor Dorcas, poor Dorcas! that I was not set in my young dayes to school, that I might have purchased the understanding of Master Rombus' mysterious speeches" (Nichols, pp. 100, 101). See *Love's Labour's Lost*, IV. ii. (Nathaniel's third speech).

I am fairly well satisfied that Shakespeare took hints from Sidney's piece and developed them for his comic business. Of the same date (printed in 1578) as *The May Lady* is Whetstone's *Promos and Cassandra*. In III. ii. of the second part a clown says to a promoter or informer: "You sqwade knave, yle burn yee, For *reforming* a lye, thus against mee." "Reform" for "inform" here is perhaps the earliest stage example of mistaking law terms.

There was a Cambridge Latin drama named *Pedantius*, which had the same ridicule (of pedants) for its object. It was printed in 1631. It is mentioned by Sir John Harington in his *Apology for Poetry*, prefixed to his *Orlando Furioso* (1591), as well known and popular, and it undoubtedly preceded *Love's Labour's Lost*. It may have afforded an inducement to do the same work in English, but it cannot have preceded Sidney's *May Lady*. Harington says: "Then for comedies, how full of harmless mirth is our Cambridge *Pedantius* and the Oxford *Bellium Grammaticale*." Furness quotes this from an account in the German Shakespeare Society (Thirty-fourth Yearbook), 1898, of twenty-eight Latin dramas acted at the English universities in the time of Elizabeth by George B. Churchill and Wolfgang Keller. The writers of this article say: "These considerations, together with the intimate similarity of the

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two characters, drive the conviction almost home that in our Pedantius we must seek the source of Shakespeare's Holofernes." Of this statement no proof whatever is advanced beyond the "consideration" that Pedantius has a less pedantic friend (like Nathaniel) named Dromodotus (see Furness, Variorum ed. pp. 356, 357). There is however in *Pedantius* (Louvain edition, 1905, p. 61 and note) a parallel for the reference to cuckoldry in connection with Holofernes; if it be so, at V. i. 58, 61. Another illustration of Armado's boasted intimacy with the King occurs at III. i. in *Pedantius*. When he mentions the King he is *amico meo*. Compare "Sir, *the king is . . . my familiar*" (V. i. 88). See, too, note at IV. i. 72-75.

The writers of the account of *Pedantius* that Furness refers to, say the author is unknown; but that is not so, if we are to trust Thomas Nashe. Of this presently. Harington refers again to it, in *The Metamorphosis of Ajax* (Chiswick repr. p. 126), 1596: "For I tell you, though I will not take it upon me that I am in *dialecticorum dumetis doctus*, or in *rhetoricorum pompapotens*, or *cæteris scientiis saginatus*, as doth our Pedantius of Cambridge." Apparently quotations from the play, but I have not traced them in the admirable edition by Moore Smith, which has appeared since I penned this Introduction.

Nashe gives us the author's name, Master Winkfield, in *Foure Letters Confuted* (Grosart, ii. 244), 1593: "Though I have been pincht with want (as who is not one time or another, *Pierce Penilesse*), yet my muse never wept for want of maintenance as thine did in *Musarum lachrimæ*, that was miserably flouted at in M. Winkfield's *Comœdie of Pedantius* in Trinitie Colledge." *Smitheius vel Musarum Lachrymæ* was Gabriel Harvey's elegy on the death of his patron, Sir Thomas Smith. This was printed in 1578, so that *Pedantius* must be later than that date, and therefore later than Sidney's *May Lady*. Further, we learn from this that Master Winkfield went in for bitter personalities, so that I think we may exclude *Pedantius* entirely from Shakespeare's recognition. Winkfield was, of course, Antony Winkfield, reader in Greek to Queen Elizabeth; B.A., Trinity College, Cambridge, 1574; Fellow, 1576, etc., and public orator and proctor later, 1581-89. He died about 1615. See

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Dict. Nat. Biogr., which is not responsible for this ascription. But in his *Have With You to Saffron Walden* (Grosart, iii. 117), 1596, Nashe tells us a great deal about *Pedantius* in his best form. The passage is too long to quote fully. He calls it "Pedantius, that exquisite comedie in Trinitie College; where under the chiefe part from which it tooke his name, as namely the concise and firking finicaldo fine school-master, hee was full drawen from the soale of the foote to the crowne of his head. The just manner of his phrase in his Orations and Disputations they stuft his mouth with . . . those ragged remnaunts in his foure familiar Epistles twixt him and *Signor Immerito*, . . . scoffing his Musarum Lachrymæ. . . . I leave out halfe; not the carrying up of his goune, his nice gate on his pantoffles, or the affected accent of his speech, but they personated." All this is proof that *Pedantius* was a bitter satirical attack on Gabriel Harvey. Signior Immerito is of course Edmund Spenser. And since, according to Nashe, Pedantius quotes Harvey's subscription to one of his letters to Spenser (1580): *Nosti manum & stylum* (Grosart, i. 74 and 107), we have the date of *Pedantius* as somewhere soon after 1580, while Harvey was still lecturing on rhetoric and these things of his were fresh. There is another reference to Pedantius in Nashe which annoyed Harvey, a reference identifying him with the pedant. In his (Nashe's) *Foure Letters Confuted* he calls him a *Dromidote Ergonist* (Grosart, ii. 218), coining the term from Dromodotus, and showing what he was mocked for (see v. ii. 602, and above in this Introduction). Harvey, in *Pierce's Supererogation* (Grosart, ii. 275) gives this back to Nashe as one of his "Inkhornish phrases" and "outlandish collops." This term has escaped *New Eng. Dict.*; "ergonist" is there, however, credited to Nashe only. If Pedantius were to be constituted "the source of Shakespeare's Holofernes," it would be hard to part company between Harvey and Holofernes. But there is no personal satire whatever in Holofernes. It is all good-natured raillery against the class, which inevitably brings in some echoes of that accomplished pedant of the day.

Pedantius is also mentioned in *The Return from Parnassus*, II. i. (1600), in terms that imply he was a good-natured school-

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master, not given to too much flogging. The elder Disraeli in his *Calamities of Authors* (1859, p. 128) mentions this attack on Harvey by the author of *Pedantius*, from Nashe's statements. The 1631 text is the earliest we possess.

For ridicule of affected language at an immediately subsequent date to the present play and to Harvey's and Nashe's wranglings, Jonson's earlier plays afford the proper continuation. *Patient Grissel* (by Haughton, Dekker and Chettle), 1600, has much of the same satire. See notes at v. i. 38 and 85.

Shakespeare found the name Holofernes in Rabelais (I. xiv.): "Presently they appointed him (Gargantua) a great Sophister-Doctor, called Tubal Holofernes, who taught him his ABC." He seems to have been tutor to Gargantua for about thirty-five years. While speaking of Rabelais, it seems the proper place to mention that Malone, writing of Holofernes, says the character was formed (exactly) out of two pedants in Rabelais, the other being Janotus de Bragmardo. For *The Harangue of Master Janotus*, see Rabelais, I. xix., xx. Furness dismisses Malone's suggestion with the loftiest contempt. But Malone is perfectly right, speaking generally — not "exactly"—a word Furness rightly objects to. Janotus is introduced in ridicule of a Latinising pedant and logician. He is an amusing property, and Sidney staged him—for however much or little resemblance he has to Holofernes, he is certainly a counterpart of Rombus. We have another capital pedantical laughing-stock in Rabelais, II. vi., where "Pantagruel met with a Limousin, who affected to speak in learned phrase." He "pindarizes, as the French say," and must not be overlooked, since we often meet with him in English writers—Ben Jonson and others.

Dr. Landmann has been quoted above as referring to Puttenham for the "pedantic mingling of Latin and English called Soraismus." This is exactly wrong. Puttenham says: "Another of your intollerable vices is that which the Greekes call Soraismus, and we may call the *mingle-mangle*, as when we make our speech or writings of sundry languages using some Italian word, or French, or Spanish, or Dutch, or Scottish . . . ignorantly and affectedly." Latin is deliberately omitted. Probably in

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Puttenham's mind it was so usual and needful that it never occurred to him it was pedantic.

Perhaps the earliest dramatic writer in English who makes his serious characters—all his characters—interlard their speech with Latin words, quotations and proverbs, is R. Edwards in *Damon and Pithias* (Hazlitt's *Dodsley*, vol. iv.). Edwards died in 1566. In that year his *Palæmon and Arcyte* was exhibited before the queen at Oxford. It was said of that play, that a certain part "being repeated before certain courtiers . . . before the Queen came to Oxford, was by them so well liked, that they said it far surpassed *Damon and Pithias*, than which, they thought, nothing could be better. Likewise some said, that if the author did any more before his death, he would run mad . . . he died within a few months after" (Nichols' *Progresses*, i. 212). This shows what a hit the play made; and presumably the Latin interpolations (they are very marked and numerous) were regarded as a work of high art. Edwards saw no fun in it, and it may have been against this bad precedent Sidney and Shakespeare set their faces, and proposed to mock it off the stage. Edwards has four or five French mingle-mangles and a couple of Greek ones. He has about twenty-five Latin ones, but he speaks only English in the tragical parts of his "tragical comedy," so he had some sense of the fitness of things. Ben Jonson jeered at parts of this play in his *Bartholomew Fair* (v. iii.) as late as 1614, showing its popularity. It is to a more extended structural license in language of this sort that E. Kirke devotes his criticism (addressed to Gabriel Harvey) on Spenser's *Shepherd's Calendar* (1579). He refers to the Anglicising of foreign words and rags, rather than to the borrowing them in their proper form. He is speaking of our loss in obsolete "naturall English words" when he says: "Which default whenas some endeavoured to salve and recure, they patched up the holes with peeces and rags of other languages, borrowing here of the French, there of the Italian, everywhere of the Latine; not weighing how il those tongues accorde with themselves, but much worse with ours: so now they have made our English tongue a gallimaufray or hodge-podge of al other speches." E. Kirke was a most intelligent and scholarly

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critic, but he could hardly have hit on a more erroneous verdict, as viewed by posterity.

There is another peculiarity in *Love's Labour's Lost* which in our degenerate days is disapproved of, the display of punning. Probably it reaches a record for a drama here. It has been my good fortune to unearth several more undoubted gems. One critic has counted two hundred and fifty! Proverbial phrases too are well represented. These diversions were the simple literary fashion of a time when the shilling shocker and the half-penny illustrated were as yet unknown. Lyly's plays abound with them. The chief exponents of these accomplishments are the wittier characters, Biron, Boyet and Rosaline. Boyet is depicted as one of the fops of the day. The scathing attack on the class uttered by Biron at V. ii. 321 *et seq.*, is paralleled by Crites' tirade in Ben Jonson's *Cynthia's Revels*, III. ii., beginning after the real "swell," the "proud and spangled sir," has gone by:—

> He past, appears some mincing marmoset
> Made all of clothes and face: his limbs so set
> As if they had some voluntary act
> Without man's motion, and must move just so
> In spite of their creation: one that weighs
> His breath between his teeth, and dares not smile
> Beyond a point, for fear 't unstarch his look;
> Hath travelled to make legs, and seen the cringe
> Of several courts, and courtiers; knows the time
> Of giving titles and of taking walls; . . .
> . . . and all the rules
> Each formal usher in that politic school
> Can teach a man.

"A blister on his sweet tongue, with my heart," echoes the King. And it is noteworthy here that just as the speaker Crites in *Cynthia's Revels* is Ben Jonson himself, so we may take Biron as giving expression in this play to Shakespeare's own thoughts. This leads to some remarks on the other more serious

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Characters in the Play

By far the most important personage in *Love's Labour's Lost* is Biron, and it is usually conceded that Shakespeare to a certain extent recast this character in the later form of the play, the only one we have. See note at IV. iii. 296-301. Gollancz says: "Mr. Spedding as far back as 1839 pointed out that the inequality in the length of the Acts gives us a hint where to look for the principal additions and alterations; in Act I. Biron's remonstrance, and in Act IV. nearly the whole of the close and a few lines at the opening of the Act, may probably be classed with the passages already noted as belonging to Shakespeare's maturer work." A motive for this development in Biron's character, in the increased popularity of Biron, the French Marshal, in England, has been suggested already from Mr. Lee's analysis. But it is well to utter a note of warning against any tendency to identify the King and his courtiers with their French counterparts—counterparts only in name. Perhaps the most glaring absurdity this would lead us into is the adoption of the Duc de Mayenne (Dumain), who was Navarre's most powerful opponent, as one of his close circle of intimates. The Duc de Longueville, and the Duc D'Aumont, together with the Maréchal de Biron were the important generals and adherents of Navarre. One would gladly read D'Aumont for Dumain; Chapman brings him into Biron's *Conspiracie*. The Duc de Mayenne was noted for his "heaviness and dulness . . . augmented not only by the mass of his body, great and fat beyond all proportion, and which in consequence required a great deal of nourishment and much sleep" (*Secret Memoirs: Henri IV. of France and Navarre* [Grolier Society, pp. 118, 122, 135]). Dumain is small, beardless and youthful.

"My lord Du Mayne" appears in one interesting episode in connection with Queen Elizabeth in 1592. It was in his lodging that the Duke of Guise spoke so basely of her that her ambassador Sir Henry Umpton gave him (the duke) the lie, and challenged him "with such arms as you shall choose"; or cause him "to be held the arrantest coward and most

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slaunderous slave that lives in all France" (Fuller's *Worthies of Berkshire*).

Biron's long and powerful speeches, though ill-adapted for the stage, make him tower head and shoulders over the rest of the *dramatis personæ*. It is he, moreover, who at once sees the impracticability of the King's proposed academical scheme, which was to abolish the passions and desires of his coterie, and rearrange human nature by clockwork for a term of three years. Culture and idealism are to take the place of appetites and emotions. Fasting and study are to replace food and sleep largely, women are forbidden, and all natural affections treated as foes to be warred against. Biron scoffs at the start, though bound to submit to the experiment. He pronounces against it, and agrees only under protest and upon compulsion. It is he who discloses the obstacles and discovers the breakdown of the would-be ascetics, and as a final triumph he is called upon by the King and the other conspirators against love to find some salve for their perjury and disgrace. And with his magnificent speech (IV. iii. 286-362) the academe is overthrown, the game is up, and the scholars declare for Saint Cupid and the girls of France. So that at the close of the fourth Act the real mainspring of the plot has broken down. As it was intended, so it has fallen out, and Love is victorious. As Dowden says: "The play is a protest against youthful schemes of shaping life according to notions rather than according to reality, a protest against idealising away the facts of life": and with the success of that protest, there comes the knowledge that the object has been attained, and the characters may let down the drop-scene and go home. This is a structural defect that must "kill the heart" of an acted piece.

However, we follow their future careers in a fifth Act, and discover, or rather we are left to guess, how the labours of Love, which were ordained to be lost, are finally won. Our interests are speedily reawakened in this entirely new campaign, and although there is a distressingly poor kind of sport introduced in the masque, nevertheless all the characters seem to brighten up, and the fun is faster and freer from restraint and scholastic exercises in poetry. But we become painfully aware that we

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have hardly got a human animated being amongst the whole of them. They are all mouthpieces, either for or against love, or affectation, or fame, or some other quality—it hardly interests us which girl is the sweetheart of what man—and a first reader who wants to get a thorough grip of his play finds himself continually referring back to gather up some characteristics, or salient touches, which will enable him to keep the figures distinct in his mind. Probably too he will fail, or his figures will be indistinct, or his own imagination will have supplied them, not Shakespeare's delineation.

This is altogether different with those who make up the comic element. The mind canvasses them at once, and never loses them. The poetry of the play might be taken out in large sections, and read with delight and without a thought of its original surroundings. So might one or two of the girls of France or their lovers with no loss to the play. But Armado and Moth, Holofernes and Nathaniel, Costard and Dull, are the real "triumviry, the corner-cap of the society," upon whose shoulders the structure of the piece—as a living picture—is borne. We could ill afford to lose them. In the whole gallery of Shakespeare's characters they occupy a very special niche—not perhaps an exalted one, or one that appeals to any profound depths in the reader's nature—but they appeal to youth, fun, and sentiment, to the opening intellect and the awakening heart in ways of sympathy that no lover of Shakespeare can ever wish to forget. Armado is a very finished product. If it were given to me to spend an hour with chosen men of amusement from Shakespeare, one by one (there are never any funny women), there are only a very few I should select before Armado. And perhaps his memory owes me a little tiny debt of gratitude. See note at v. ii. 712-714.

Throughout all the characters, in all their views, excepting perhaps in "the solemn humour of the Spaniard, or the broad caricature of the pedagogue," runs the strain, the somewhat dusky strain, of punning. Gervinus has such an entertaining passage here that I cannot forbear from quoting it. He says: "The play and perversion of words; this is the foundation for wit common in every age. Even in the present day we have

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but to analyse the wit amongst jovial men to find that it always proceeds from punning and quibbling. The conventional peculiarity, therefore, in Shakespeare is the definite form in which this word-wit appears. This form was cultivated among the English people according to an established custom, which invested jocose conversation with the character of a regular battle." What a sad figure Shakespeare becomes if we deprive him of the salt of comedy—humour.

Boyet is likewise an excellent portrait of a type of being that may still exist in countries where there is no humour to quench his little taper in ridicule. The Boyets abound on the stage at a later period, especially in Chapman and Massinger. There is hardly a play without one. But perhaps Shakespeare's sketch is the first elaborated one. Biron on Boyet tells us all we want to know (v. ii. 315-338).

Amongst the ladies, the dark and pale-faced beauty, Rosaline, is the one we know and like the best. The Princess is much more of a figure-head. Rosaline is of course developed in wit, as a fitting mate for the chief character, Biron. Coleridge held that Biron and Rosaline were the pre-existent states of Benedick and Beatrice in *Much Ado About Nothing*. Furness dwells on this comparison, without much sympathy, in his preface. I cannot see that it affords the slightest illumination or conviction, any more than does a really absurd one, mentioned by Furness, that "Jonson intended to ridicule Don Armado by his Fastidious Brisk in *Every Man out of his Humour*."

The Hunting Scene (iv. i. and iv. ii. 1-57; see notes also at iv. i. 10 and iv. ii. 54)

The best parallel in Shakespeare to the Princess's hunting, that is to say shooting deer from a stand with a cross-bow, with or without the assistance of dogs, is in the opening of Act iii. of 3 *Henry VI*. This, like *Love's Labour's Lost*, is some of Shakespeare's earliest work, when he was fresh from the country and full of memories of the sports he was addicted to. The passage is as follows (I quote from the First Folio):—

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Enter SINKLO *and* HUMFREY, *with crosse-bows in their hands.*

Sink. Under this thicke growne brake, we 'll shrowd our selues:
For through this Laund anon the Deere will come,
And in this couert will we make our Stand,
Culling the principall of all the Deere.
Hum. I 'll stay above the hill, so both may shoot.
Sink. That cannot be, the noise of thy Crosse-bow
Will scare the Heard, and so my shoot is lost:
Heere stand we both, and ayme we at the best.

For these two speakers' names, modern editions read *First* and *Second Keeper.*

Outside Shakespeare the only illustrations given of ladies shooting deer with a cross-bow, in the notes to *Love's Labour's Lost*, are by Steevens from letters to the Earl of Shrewsbury, dated Aug. 14, 1555, and July, 1605, from Lodge's *Illustrations of British History*, etc., i. 203, iii. 295: "I besiche yor Lordeshipp to tayke some sporte of my litell grounde there, and to comaund the same even as yo^{r} Lordeshippes owne. My ladye may shote wth her crosbowe," etc.; and, "Y^{r} Lordeshype hath sente me a verie greatte and fatte stagge, the wellcomer beynge stryken by yo^{r} ryght honorable Ladie's hande," etc. "Bess of Hardwick" was, however, an eccentric personage.

Furness adds nothing to this, bearing on ladies' sports, excepting Hunter's words: "This was a favourite amusement (shooting at the deer with the cross-bow) of ladies of rank in the time of Shakespeare, and buildings with flat roofs called stands, or standings, were erected in many parks, as in that of Sheffield, and in that of Pilkington, near Manchester [are these of Shakespearian date?], expressly for the purpose of this diversion." He then quotes from Goldingham (1578), *The Garden Plot*, a passage about a bower, or standing, for men.

Both Strutt (*Sports and Pastimes*) and Wright (*History of Domestic Manners*) give figures of ladies shooting with the cross-bow from early illuminated manuscripts, of French origin, either at rabbits, or from horseback at a stag, with the help of greyhounds. See my notes to *Merry Wives of Windsor*, III. iii. (Arden edition, p. 143).

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In the passages in *Henry VI.* there is no mention of dogs, but in *Love's Labour's Lost* (IV. ii. 54) we are distinctly told that the Princess's pricket was started "from thicket" by the yelling dogs.

In the *Narrative of the Visit of Frederick, Duke of Wirtemberg*, in 1592 to Windsor (translated from German of 1602) (Heutzner, *England as seen by Foreigners*, pp. 14-17 [1865]), we learn something of Windsor methods: "It pleased her Majesty to depute an old distinguished lord to attend his Highness, and . . . not only to show his Highness the splendid royal castle at Windsor, but also to amuse him by the way with shooting and hunting red-deer; for you must know that in the vicinity of this same place Windsor, there are upwards of sixty parks which are full of game of various kinds, and they are so contiguous, that in order to have a glorious and royal sport the animals can be driven out of one enclosure into another, and so on; all which enclosures are encompassed by fences. . . . In the first enclosure his Highness shot off the leg of a fallow-deer, and the dogs soon after caught the animal. In the second they chased a stag . . . at length his Highness shot him in front with an English cross-bow, and this deer the dogs finally worried and caught. In the third the greyhounds chased a deer, but much too soon, for they caught it directly, even before it could get out into the open plain. . . . The next day, August 21st, . . . in one of the parks his Highness shot two fallow-deer, one with a gun, the other with an English cross-bow; the latter deer we were obliged to follow a very long while, until at length a stray track or blood-hound . . . singled out the deer from several hundred . . . and the stag, which could go no further, was taken by huntsmen, and the hound feasted with its blood." This description is nauseating to a sportsman.

I find an illustrative account of a "hunting and shooting" of this date in Nichols' *Progresses of Queen Elizabeth* (iii. 91, ed. 1825). It is quoted in my notes, but I must repeat it here —and it is not lengthy—from *The Queen's Entertainment at Cowdray*, 1591, printed in that year by Thomas Scarlet, dwelling in Paul's Churchyard. She was entertained by "the

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Right Honourable the Lord Montecute," anno 1591, August 15 to 21 (Nichols, iii. 90-96). "Mundaie, August 17. On Munday, at eight of the clock in the morning, her Highnes took horse, with all her traine, and rode into the parke: where was a delicate bowre prepared, under the which were her Highnesse musicians placed, and a crossebowe by a Nymph, with a sweet song, delivered to her hands, to shoote at the deere, about some thirtie in number, put into a paddocke, of which number she killed three or four, and the Countess of Kildare one.

"Then rode her Grace to Cowdray to dinner, and aboute six of the clocke in the evening, from a turret, sawe sixteen buckes (all having fayre lawe) pulled downe with greyhoundes, in a laund. All the huntinge ordered by Maister Henrie Browne, the Lorde Montague's third sonne, Raunger of Windsore Forest."

Had Shakespeare read this account, or does he allude in any way to it? The hunting scene in *Henry VI.* bears date probably 1592-3. That before us in *Love's Labour's Lost* belongs very likely (at least in the opening of IV. i.) to the revised version. Furnivall suggests this in his 1904 edition of the play (p. vi., footnote). So that Shakespeare probably had read it, but the fact of his disregarding those useful theatrical accessories of music and bowers shows also that probably he was in nowise guided by it; or he rejected them as unworthy of a place in a hunting-scene. They would have come in very handily as a mode of entertaining those inhospitably-treated "girls of France."

I had thought at first that the hunting-shooting picture in *Love's Labour's Lost* was meant rather to represent French than English sport. But with this account, done according to Windsor ways, that idea must be dismissed. In *Henry VI.* it seems to be fair enough stalking, and the mention of the "noise of the cross-bow," as likely to frighten the game, shows that the deer were getting a chance. Even at Cowdray we see that "fair law" was recognised on the second occasion. But when the queen shoots, the time when we would like to see sport at its highest and best, with the doubtful number of kills, and

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the "put into a paddock," it is butchery of the first degree. It is very little better for his Highness of Wurtemburg at Windsor.

My reason for dwelling upon this is that Shakespeare seemed to me to be reproving, or to be wishing to reprove, as though condemning a new un-English form of hunting. In the play the King at any rate is mounted. In real life we know Queen Elizabeth was devoted to every form of the chase, properly so called. But are not the words "play the murderer" (line 8) chosen with some such purpose of reproach? Again, it is "mercy to kill" (line 24), and all the following lines of the Princess's speech, are very plain-spoken against the brutal mutilation that must have taken place. It is even a detested crime, for the sake of glory, to spill the poor deer's blood. Pity shouldn't let her do it. It is only for praise. I should like to think that Shakespeare condemns these methods, perhaps of French origin, as unsportsmanlike.

Some Textual Considerations

Before enumerating the passages in the following text, wherein I have varied in my readings from the generally received text, that of the Globe Shakespeare, which is that of the Cambridge edition, I must venture on one or two remarks. I am not inclined to accept absolutely the statement of Furness and others that there is but one original text—that of the 1598 Quarto. Some consideration must be given to the well-known statement of the editors of the Folio, which, if words have any meaning, imply that they had access to reliable "copy," whether prompter's or manuscript, it is unsafe to guess. No doubt they lay claim to (the words need not be requoted) more, very much more, than they have executed, when they profess to have cured and made perfect all the maims and deformities of the stolen and surreptitious texts (Quartos) before the public. But the debt due to them is incalculable, and as a rule, where there is a choice of reading and where opinion is about equally divided as to their merits, or even where it is not obviously in favour of the Quarto, my vote would be for

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the Folio version. Sidney Lee says (*Life*, p. 307, ed. 1899): "The Quarto text of *Love's Labour's Lost*, *Midsummer-Night's Dream* and *Richard II.*, for example, differ very largely, and always for the better, from the Folio texts." Where it *is* for the better, it is of course accepted; but that it is "always for the better" reads to me like a slip of the pen from that reliable authority. For *Midsummer-Night's Dream*, it is, I believe, a verity; but it is too sweeping an assertion for *Love's Labour's Lost*. The text of the former Quarto is exceptionally excellent. Furnivall, in his edition of *Love's Labour's Lost* Quarto merely says: "Its text is earlier, if not better, than that of the First Folios which was printed from it." I have not made use of Furnivall's Introduction to Griggs' facsimile. I thought it better to make independent comparison of the two texts, with the help of the Cambridge edition collation. I will give the readings where I differ from the Cambridge edition (1863); following the Folio where they follow the Quarto. Punctuation and obvious usual misprints, or archaic spellings, are not dealt with here. I place the Folio in the first column, the Quarto (or Cambridge) in the second.

I. i. 72. *and—but.*
I. i. 109. *That were to climb—Climb.*
I. i. 109. *the gate—the little gate.*
I. i. 130. *shall—can.*
I. i. 157. *others—other.*
I. i. 194. *hearing—laughing.*
I. ii. 39. *fits—fitteth.*
I. ii. 120. *let him—suffer him to.*
I. ii. 153. *be silent—be too silent.*
I. ii. 163. *Samson was—was Samson.*
II. i. 65. *as—if.*
II. i. 88. *unpeopled—unpeeled.*
II. i. 168. *would I—I will.*
II. i. 175. *farther—fair.*
II. i. 177. *we shall—shall we.*
II. i. 180. *my own—mine own.*
II. i. 184. *soul—fool.* ?
II. i. 198. *if—and.*
II. i. 244. *whence—where.*
II. i. 245. *point out—point you.*
III. i. 6. *Will you—Master will you.*
III. i. 9. *the feet—your feet.*
III. i. 10. *eye—eyelids.*
III. i. 52. *Thy—The.*
III. i. 60. *voluble—volable.*
III. i. 134. *a French—French.*
III. i. 141. *three farthing's worth—three farthing worth.*
III. i. 143, etc. *O stay—Stay.*
III. i. 161. *O why—why.*
IV. ii. 4. *a—the.*
IV. ii. 144. *being—before.*
IV. iii. 82. *of—in.*
IV. iii. 165. *tuning—to tune.*
IV. iii. 171. *candle—caudle.*
IV. iii. 173. *by me ... to you—to me ... by you.*
IV. iii. 179. *Joan—Love.*
IV. iii. 215. *are—were.*

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v. i. 92. *importunate — important.*
v. ii. 134. *your—you.*
v. ii. 185. *you on the—her on this.*
v. ii. 209. *vouchsafe but—do but vouchsafe.*
v. ii. 220. *you—we.*
v. ii. 315. *picks—pecks.*
v. ii. 324. *away his hand — his hand away.*
v. ii. 433. *you not—not you.*
v. ii. 502. *Pompey—Pompion.*
v. ii. 539. *prick out—pick out.*
v. ii. 574, 575. *in sooth—faith.*
v. ii. 630. *Hector—Hector's.*
v. ii. 684. *pray—bepray.*
v. ii. 742. *ears—ear.*
v. ii. 787. *their—the.*
v. ii. 829. *thy—my.*

Most of the variations in the above lists are unimportant. Any that seem to need it have received attention in the notes. Not a few of them, such as "unpeeled," would never be accepted unless by those strongly biassed in favour of the Quarto. In those instances, so far as they go, they favour the authority of the Folio; but for a full test of their respective merits in this play it will be necessary to lay two other lists before the reader —where the Folio corrects the Quarto and *vice versâ*. I have not culled trifling misprints for these lists, except here and there for examples, or where distinctly misleading, or liable to mislead.

FOLIO CORRECTS QUARTO.

I. i. 31. *pomp—pome.*
I. i. 130. *possibly—possible.*
I. i. 137. *bedrid—bedred.*
I. i. 165. *one—on.*
I. i. 183. *thaborough—farborough.*
I. i. 216. *welkins viceregent — welkis vizgerent.*
I. i. 296. *prosperity—prosperie.*
I. ii. 169. *duello—duella.*
II. i. 32. *Importunes—Importuous.*
II. i. 34. *visaged—visage.*
II. i. 44. *parts—peerelsse.*
II. i. 47, 48. *gloss, gloss—glose, glose.*
II. i. 115, 117, etc. Ros.—Kather.
II. i. 172. *in—within.*
III. i. 15. *thin belly—thin bellies.*
III. i. 67. *plain—pline.*
IV. i. 3. Boy.—Forr.

QUARTO CORRECTS FOLIO.

I. i. 110. *sit—fit.*
I. i. 152. *speak—break.*
I. i. 260. *keep—keeper.*
I. ii. 46. *do*—(omitted).
I. ii. 87. *maculate — immaculate.*
I. ii. 115. *love—ioue.*
I. ii. 131. *that—what.*
II. i. 60. *he—she.*
II. i. 143. *repaid—repaie.*
II. i. 180, 183, etc. Biron — Boyet.
II. i. 213. *O you—You.*
II. i. 234. *did—do.*
III. i. 67. *O sir—Or sir.*
III. i. 125. *honour—honours.*
IV. i. 14. *and again—and then again.*
IV. i. 125. *An I cannot—I cannot.*
IV. ii. 33. *tell me—tell.*

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FOLIO CORRECTS QUARTO.

IV. i. 6. *on—ore.*
IV. ii. 29. *indiscreet—indistreel.*
IV. ii. 48. *ignorant—ignoralt.*
IV. ii. 79. *likest—liklest.*
IV. ii. 97. *stanze—stauze.*
IV. iii. 36. *wilt—will.*
IV. iii. 72. *idolatry—ydotarie.*
IV. iii. 263. *black—blake.*
IV. iii. 364. *standards—standars.*
V. i. 55. *wave—wane.*
(V. i. 92. *importunate — importunt.*)
V. i. 102. *secrecy—secrety.*
V. i. 112. *rendered—rended.*
V. ii. 12. *shrewd—shrowd.*
V. ii. 13. *ne'er—neare.*
V. ii. 17. *a grandam — Grandam.*
V. ii. 80. *stabb'd—stable.*
V. ii. 89. *sycamore—sycamone.*
V. ii. 96. *they —thy.*
V. ii. 134. *too—two.*
V. ii. 139. *mocking merriment—mockerie merement.*
V. ii. 163. *ever—even.*
V. ii. 175. *strangers—stranges.*
V. ii. 297. *vailing—varling.*
V. ii. 463. *slight zanie — sleight saine.*
V. ii. 481. *merrily—merely.*
V. ii. 499. *they—thy.*
V. ii. 512. *least—best.*
V. ii. 559. *this—his.*
V. ii. 592. *proved—proud.*
V. ii. 637. *gilt nutmeg—gift nutmeg.*
V. ii. 767. *the*—(omitted).
V. ii. 796. *instant—instance.*
V. ii. 801. *intitled—intiled.*
V. ii. 805. *hence ever—hence herrite.*
V. ii. 905. *foul—full.*
V. ii. 920. *You that way,—we this way*—(omitted).

QUARTO CORRECTS FOLIO.

IV. ii. 93. *loves thee not* — (omitted).
IV. ii. 132. *royal*—(omitted).
IV. iii. 99. *ever May—every May.*
IV. iii. 213. *show—will show.*
V. ii. 45. *not so*—(omitted).
V. ii. 79. *is*—(omitted).
V. ii. 149. *speaker—keeper.*
V. ii. 224. *you yourselves—yourselves.*
V. ii. 240. *Take that—Take you that.*
V. ii. 312. *thither*—(omitted).
V. ii. 334. *due—duty.*
V. ii. 368. *Russian—Russia.*
V. ii. 641. *Peace*—(omitted).
V. ii. 652, 653. *when he breathed ... man*—(omitted).
V. ii. 719. *entreat—entreats.*

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These lists prove that the Folio is the more carefully printed. Its more harmful faults are those of omission, while the Quarto's are those of commission. There are not a dozen places where an undoubtedly and altogether wrong word in the Folio is set right by the Quarto. There are over three dozen (apart from my preference-readings, which are often of much consequence) where the Folio corrects the Quarto. The omissions are the chief fault in the Folio, comparatively speaking, but the Quarto is not blameless in this respect—witness the closing words of the play.

But the above analysis leads me to another conclusion. Setting this examination by itself, apart from any preconceived theories on the subject, or conclusions based upon what seems to have happened in the case of other plays, what does this evidence point to with regard to the connection between the two editions? I conclude that the two texts were independently printed, and that the Folio edition was not a reprint of the Quarto. Both seem to me to have been printed from a prompter's or actor's copy, in which, probably, authentic alterations and corrections had been made. And the Folio printers, though sufficiently careless, made a better use of their copy than those of the Quarto did.

Perhaps this may seem to be a needless and narrow disquisition with regard to any of Shakespeare's plays at this period of restful acceptation of the Globe text. But we are confronted in this play with so many difficulties and doubts, and with such a diversity of opinions on various readings, that it seems to be unavoidable in any exhaustive edition. There is no other way of estimating or displaying the respective values of the two texts.

I have still to mention a few other passages where I depart from the received readings. This list will serve also to collect in a cluster most of the notorious textual cruxes and corruptions in the play.

I shall merely give my reading here, with the references to their positions and my notes. Those in brackets are quite unequal in importance to the rest.

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(*sworn.* I. i. 114.)
do you note, men? III. i. 21.
(*O. O. O.* III. i. 141, etc.; IV. iii. 230, 286, etc.)
signior-junior. III. i. 171.
whitely. III. i. 187.
steep-up rising. IV. i. 2.
o' the to side. IV. i. 142.
([*I have*] *call'd.* IV. ii. 49.)
Of piercing. IV. ii. 81.
apostrophus. IV. ii. 112.
candle. IV. iii. 171.
school of night. IV. iii. 252.
unciatim. V. i. 63.
pendant-like or *pendaunt-like* } V. ii. 67.
Price. V. ii. 224.
(*square.* V. ii. 474.)
Abate [*a*] *throw* or *Bate a throw* } V. ii. 538.
a humble. V. ii. 726.
straying. V. ii. 752.

My references throughout, to plays other than the present of Shakespeare's, are to the Globe edition, except when mentioned otherwise. The illustrations in the notes are almost entirely of my own gathering; where they are not I have made it a rule to mention to whom I have been indebted.

In these days of reprints, and of the great *New English Dictionary*, very many storehouses of research are available which were not so to our less fortunate predecessors. Furness' valuable Variorum edition of the play made its appearance exactly when I required it, and it has been a constant assistance —saving great labour by its copious references to, and extracts from, the commentators. As usual, Schmidt's *Lexicon* and Murray's monumental *Dictionary*, already mentioned, have been continually in my hands.

To our kind-hearted general editor, my old and valued friend, Mr. Craig, my gratitude is due for several useful notes. Let me here offer him my hearty congratulations upon the completion of *his* Labour of Love, his delightful Little Quarto Shakespeare—completed, as I complete this, in September, 1905.

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LOVE'S LABOUR'S LOST

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DRAMATIS PERSONÆ[1]

FERDINAND, *King of Navarre.*

BIRON,[2]
LONGAVILLE,[3] } *Lords attending on the King.*
DUMAIN,[4]

BOYET,[5]
MERCADE,[6] } *Lords attending the Princess of France.*

DON ADRIANO DE ARMADO,[7] *a fantastical Spaniard.*

SIR NATHANIEL, *a Curate.*

HOLOFERNES, *a Schoolmaster.*

DULL, *a Constable.*

COSTARD,[8] *a Clown.*

MOTH,[9] *Page to Armado.*

A Forester.

THE PRINCESS OF FRANCE.

ROSALINE,[10]
MARIA, } *Ladies attending on the Princess.*
KATHARINE,

JAQUENETTA, *a country Wench.*

Officers and others, Attendants on the King and Princess.

SCENE: Navarre.

[1] "The enumeration of the persons was made by Mr. Rowe" (Johnson).
[2] *Biron*] *Berowne* or *Beroune* Qq 1, 2, F 1, and some modern edd.
[3] *Longaville*] *Longavill* or *Longavile* Qq 1, 2, F 1; rhymes with *ill* in IV. iii. 121, with *mile*, V. ii. 54.
[4] *Dumain*] *Dumane* or *Dumaine* F 1, etc.; *Dumaine*, some modern edd.
[5] *Boyet*] rhymes with *debt*, V. ii. 333.
[6] *Mercade*] *Marcade* Qq, Ff, and some modern edd.
[7] *Adriano de Armado*] *Adriana de Armado*, or *Armatho*.
[8] *Costard*] *Clown*, old stage-directions.
[9] *Moth*] *Mote*, suggested by Grant White, in agreement with pronunciation in the play.
[10] *Rosaline*] rhymes with *mine* or *thine*.

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LOVE'S LABOUR'S LOST

ACT I

SCENE I.—*The King of Navarre's Park.*

Enter FERDINAND, *King of Navarre*, BIRON, LONGAVILLE, *and* DUMAIN.

King. Let fame that all hunt after in their lives,
Live register'd upon our brazen tombs,
And then grace us in the disgrace of death;
When, spite of cormorant devouring Time,
Th' endeavour of this present breath may buy
That honour which shall bate his scythe's keen edge,
And make us heirs of all eternity.
Therefore, brave conquerors—for so you are,
That war against your own affections
And the huge army of the world's desires—
Our late edict shall strongly stand in force:
Navarre shall be the wonder of the world;

Biron] Ff 2, 3, 4; *Berowne* Qq, F 1, and frequently. 1. *King*] *Ferdinand* Ff, Qq. 5. *Th' endeavour*] Ff; *Thendeuour* Q 1.

3. *disgrace*] disfigurement. Compare Sonnet xxxiii. 8. Coleridge noticed the "artificial and sought for resemblance in the words" in this line. It is somewhat in Sidney's style in his *Arcadia*. See notes at 1. ii. 157-159, and at IV. i. 63-64.

4. *cormorant*] ravenous. Furness says "he can find no proof that this aquatic bird is more eager than others of its kind in satisfying hunger. Possibly it is one of Pliny's facts." Pliny here is merely an idle suggestion. See Hartings' *Ornithology of Shakespeare*, where, however, there is no more than the assertion. But is it not the quality of voracity that has enabled the cormorant to be domesticated for the purpose of sea-fishing from time immemorial?

6. *bate*] dull, deaden or lessen.

10. *army*] a great many. Compare Sidney's *Arcadia*, bk. i. (repr. 1898, p. 52), *ante* 1586: "*armies* of objections rising against any accepted opinion." See *The Merchant of Venice*, III. v. 72.

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Our court shall be a little academe,
Still and contemplative in living art.
You three, Biron, Dumain, and Longaville,
Have sworn for three years' term to live with me,
My fellow-scholars, and to keep those statutes
That are recorded in this schedule here:
Your oaths are pass'd; and now subscribe your names,
That his own hand may strike his honour down
That violates the smallest branch herein:—
If you are arm'd to do, as sworn to do,
Subscribe to your deep oaths, and keep it too.

Long. I am resolv'd; 'tis but a three years' fast:
The mind shall banquet, though the body pine:
Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankrupt quite the wits.

Dum. My loving lord, Dumain is mortified:

13. *academe*] Q 2, F 2; *Achademe* Q 1, F 1; *Academy* Ff 3, 4. 15. *Dumain*] *Dumaine* Q 1; *Dumane* F 1, etc. 18. *schedule*] *sedule* Q 1; *scedule* Q 2, Ff. 23. *oaths*] *oath* Steevens (1793). *it*] Qq, F 1; *them* Ff 3, 4. 27. *bankrupt quite*] *bancrout quite* Q 1; *banerout quite* Q 1 (Dev. copy), Furnivall; *bankerout* Ff.

13. *academe*] An uncommon poetic form of "academy." See later, IV. iii. 300. The term came into use about this time of serious, or quasi-serious, associations of students, from the name of the garden near Athens where Plato taught. "A Platonicall garden or orchard, otherwise called an *Academie*, where I was not long since with certaine yoong gentlemen of Aniou my companions discoursing togither of the institution in good maners, and of the means how all estates may live well and happily" (T[hos.] B[owes'] trans. of De la Primaudaye's *French Academy*, 1577, Epistle Dedicatory, 1586). Greene, in *The Royal Exchange* (Grosart, vii. 314), 1590, tells us that "Plato admitted no Auditour in his *Academie*, but such as while they were his schollers woulde abstaine from women: for he was wont to say that the greatest enemie to memorie, was venerie." Compare Dekker, *Seven Deadly Sinnes of London* (Grosart, ii. 50), 1606: "the world itself is an *Academ*, to bring up man in knowledge and to put him still into action." The *French Academy* and the *Arcadia* are two chief works ordered to be read by the "Knights of the Helmet" in *Gesta Grayorum*, 1594 (Nichols' *Progresses*, iii. 285).

26. *Fat paunches have lean pates*] Ray and Fuller give this in their lists of proverbs, but no earlier example has been found than the present. The sentiment is in Plato: "For (as Plato saith) . . . gluttonie fatteth the bodye, maketh the minde dull and unapt, and which is worse, undermineth reason" (T. B.'s trans. of Primaudaye's *French Academy*, chap. xx., 1586). St. Jerome has: "*Pinguis neuter non gignit sensum tenuem*," translated from the Greek (Ray). "Pates" means the seat of intellect, "brains." See note at v. ii. 268. Clarke inserts lines 26, 27 as a proverb in his *Paræmiologia*, 1639.

27. *bankrupt*] beggar, reduce to beggary. Compare Nashe, *Christ's Teares* (Grosart, iv. 102), 1593: "In giving them sutable phrase, had I the commaund of a thousand singular wits, I should *banqroute* them all in description."

28. *mortified*] become apathetic, deprived of feeling. Compare Romans viii. 13, Colossians iii. 5; and Mar-

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The grosser manner of these world's delights
He throws upon the gross world's baser slaves:
To love, to wealth, to pomp, I pine and die;
With all these living in philosophy.

Biron. I can but say their protestation over;
So much, dear liege, I have already sworn,
That is, to live and study here three years.
But there are other strict observances;
As not to see a woman in that term,
Which I hope well is not enrolled there:
And one day in a week to touch no food,
And but one meal on every day beside;
The which I hope is not enrolled there:
And then to sleep but three hours in the night,
And not be seen to wink of all the day,
When I was wont to think no harm all night,
And make a dark night too of half the day,
Which I hope well is not enrolled there.
O, these are barren tasks, too hard to keep,
Not to see ladies, study, fast, not sleep.

King. Your oath is pass'd to pass away from these.

Biron. Let me say no, my liege, an if you please.
I only swore to study with your grace,
And stay here in your court for three years' space.

Long. You swore to that, Biron, and to the rest.

Biron. By yea and nay, sir, then I swore in jest.
What is the end of study? let me know.

31. *pomp*] *pome* Q 1.

lowe, *Jew of Malta*, Act i.: "she has mortified herself. . . . And is admitted to the Sisterhood."

43. *of all the day*] in, or during all the day. Compare *Hamlet*, I. v. 60.

44. *think no harm all night*] think no harm *of sleeping* all night.

48. *Not to see ladies*] In *Gesta Grayorum*, 1594, "the sixth Councellor, perswading Pass-time and Sport," says: "What, nothing but tasks? nothing but working-days? No feasting, no music, no dancing, no triumphs, no comedies, no love, *no ladies?* Let other men's lives be as pilgrimages, but Princes' lives are as Progresses, dedicated only to variety and solace" (Nichols' *Progresses*, iii. 295). The previous counsellors have recommended War, Fame, State, Virtue and Philosophy.

54. *By yea and nay*] An old biblical affirmation of a sanctimonious nature. Compare *A Merry Knack to Know a Knave* (Hazlitt's *Dodsley*, vi. 519), quoted in notes to *The Merry Wives of Windsor* (Arden ed. pp. 10, 60); and Udall's *Roister Doister* (Hazlitt's *Dodsley*, iii. 59), 1566: "Hold by his *yea and nay* be his nown white son." See Matthew v. 37, etc.

55-58. See note on p. 184.

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King. Why, that to know which else we should not know.
Biron. Things hid and barr'd, you mean, from common sense?
King. Ay, that is study's god-like recompense.
Biron. Come on, then; I will swear to study so,
To know the thing I am forbid to know;
As thus,—to study where I well may dine,
When I to feast expressly am forbid;
Or study where to meet some mistress fine,
When mistresses from common sense are hid;
Or, having sworn too hard a keeping oath,
Study to break it and not break my troth.
If study's gain be thus, and this be so,
Study knows that which yet it doth not know.
Swear me to this, and I will ne'er say no.
King. These be the stops that hinder study quite,
And train our intellects to vain delight.
Biron. Why? all delights are vain, and that most vain,
Which with pain purchas'd doth inherit pain:
As, painfully to pore upon a book,
To seek the light of truth; while truth the while
Doth falsely blind the eyesight of his look:
Light seeking light doth light of light beguile:
So, ere you find where light in darkness lies,
Your light grows dark by losing of your eyes.
Study me how to please the eye indeed,
By fixing it upon a fairer eye,
Who dazzling so, that eye shall be his heed,
And give him light that it was blinded by.
Study is like the heaven's glorious sun,

62. *feast . . . forbid*] Theobald *et seq.*; *fast . . . forbid* Qq, Ff. 65. *hard a keeping*] *had-a-keeping* Hanmer. 72. *Why?*] Qq, Ff; *why*, Pope, Steevens, Cambridge. *and*] Ff, Q 2; *but* Q 1, Cambridge. 77. *of light*] Qq, F 1; omitted in Ff 2, 3, 4.

57. *common sense*] ordinary perception; average intelligence.
71. *train*] allure, entice.
73. *inherit*] own, possess. See IV. i. 20.
76. *falsely*] dishonestly, treacherously (Johnson).
80. *me*] *dativus ethicus*.
82. *dazzling*] becoming dim or dazzled. Compare *Venus and Adonis*, 1064: "her sight *dazzling* makes the wound seem three." "Who" refers to the eye of line 80. Johnson gives an unnecessarily obscure explanation.
his heed] that which he heeds or attends to; his beacon. Schmidt, however, explains "heed" here as meaning "guard, protection, means of safety." In either case (and I dislike the latter sense) the use is somewhat strained.

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That will not be deep-search'd with saucy looks;
Small have continual plodders ever won,
Save base authority from others' books.
These earthly godfathers of heaven's lights
That give a name to every fixed star,
Have no more profit of their shining nights
Than those that walk and wot not what they are.
Too much to know is to know nought but fame;
And every godfather can give a name.

King. How well he's read, to reason against reading!

Dum. Proceeded well, to stop all good proceeding!

Long. He weeds the corn, and still lets grow the weeding.

Biron. The spring is near, when green geese are a-breeding.

Dum. How follows that?

Biron. Fit in his place and time.

Dum. In reason nothing.

Biron. Something then in rhyme.

86. *plodders*] drudges. Not elsewhere in Shakespeare. Nashe has: "Grosse *plodders* they were all, that had some learning and reading, but no wit to make use of it" (*The Unfortunate Traveller* [Grosart, v. 74], 1594).

95. *Proceeded*] Johnson suggests here the academical sense of taking a degree in a university. Compare Ascham, *Scholemaster* (Arber, p. 24): "untill the Scholar be made able to go to the Universitie, to *procede* in Logik, Rhetoricke, and other kindes of learning." To continue one's course of study.

97. *green geese*] young geese of the previous autumn, fit for sale about Whitsuntide. "Green geese" suggests festivity (line 106), since Green Goose Fair, or Goose Fair, held on Whit Monday when they were in season, was a feast of merriment. See Ben Jonson's *Poetaster*, III. i. (1601). Gifford says it was still held at Bow in Essex. Compare Beaumont and Fletcher, *Wit in a Constable:* "Our country sports . . . at Islington and *Green-goose* Fair"; and Webster, *Cure for a Cuckold*, II. iii.: "did not he dance the hobby-horse In Hackney morris once? . . . Yes, yes, at *Green goose* fair." As a further "reason" of the fitness "in place and time," compare the following passage in *The Penniless Parliament of Threadbare Poets*, 1608 (Hindley's reprint): "59. Furthermore, for the benefit and increase of foolish humours, we think it necessary that those our dear friends who are sworn true servitors to womens pantables, should have this order set doun, that you suit yourselves handsomely against goose-feast, and if you meet not a fair lass betwixt St. Paul's and Stratford that day, we will bestow a new suit of satin upon you, so you will bear all the charges." A note refers to Green Goose Fair held on 23rd May at Stratford, Bow.

99. *reason . . . rhyme*] The saying "neither *rhyme* nor *reason*" occurs in *The Comedy of Errors*, II. ii. 48. "You shall hear him chafe beyond all *reason* or *rhyme*" (*Jacob and Esau* [Hazlitt's *Dodsley*, ii. 217], 1558). Bartlett quotes from Tyndale, 1530. With reference to the suggested alterations in this scene, to make rhymes agree where they do not, writers were careless upon this point when they got amongst the doggerels, and we are not enabled to correct their methods by ours. Alliteration saves the position often, as in "lily lips" in *A Midsummer-Night's Dream*, v. i. 337.

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King. Biron is like an envious sneaping frost
That bites the first-born infants of the spring.
Biron. Well, say I am; why should proud summer boast
Before the birds have any cause to sing?
Why should I joy in any abortive birth?
At Christmas I no more desire a rose
Than wish a snow in May's new-fangled shows;
But like of each thing that in season grows.
So you, to study now it is too late,
That were to climb o'er the house to unlock the gate.
King. Well, sit you out: go home, Biron: adieu!
Biron. No, my good lord; I have sworn to stay with you:
And though I have for barbarism spoke more
Than for that angel knowledge you can say,
Yet confident I 'll keep what I have sworn,
And bide the penance of each three years' day.
Give me the paper; let me read the same;
And to the strict'st decrees I 'll write my name.
King. How well this yielding rescues thee from shame!
Biron [*reads*]. *Item.* That no woman shall come within a
mile of my court,—Hath this been proclaimed?

104. *any*] Qq, Ff; *an* Pope. 106. *shows*] Qq, Ff; *earth* Theobald; *mirth* S. Walker conj., Globe. 109. *That . . . gate*] Ff, Q 2; *Climb o'er the house to unlock the little gate* Q 1. 110. *sit*] Qq, Ff 2, 3, 4; *fit* F 1. 114. *sworn*] Qq, F 1; *swore* Ff 2, 3, 4, Cambridge.

100. *sneaping*] biting, nipping. Compare *Lucrece*, 333, and *The Winter's Tale*, I. ii. 13. Seems to be a rare word outside Shakespeare. Ray gives it as North country. It occurs in the *Second Maiden's Tragedy* (Hazlitt's *Dodsley*, x. 428). See *snape*, Halliwell's *Dictionary*.

101. *infants of the spring*] buds just opening. Compare *Hamlet*, I. ii. 39. Craig refers to Lodge's *Phillis*, Song v. (1593): "Pale and dying *infant of the spring*."

105, 106. *At Christmas . . . snow in May*] Gabriel Harvey has the same sentiment in one of his familiar letters to "Immerito" (Spenser): "shall I nowe by the way send you a Januarie gift in Aprile: and as it were shewe you a Christmas Gambowlde after Easter?" (Grosart, i. 78 [1580]). "Christmas gambold" is in *The Taming of the Shrew*.

106. *new-fangled shows*] open-air festivities freshly and expressly fashioned for the merry month of May. In order to make rhyme Theobald and Walker would read "~~earth~~," or "mirth," an unwarrantable license in either case.

107. *like of*] occurs several times in Shakespeare. Compare "Rosalynd's Madrigal" in Lodge's *Euphues Golden Legacie*:—

"Then sit thou safely on my knee,
And let thy bower my bosome be;
Lurke in my eies, I *like of* thee."

112. *barbarism*] intellectual ignorance; lack of culture. Nashe and Harvey both use the word in 1589. Compare Dekker, *Gull's Horn Book*, 1609: "You shall never be good Graduates in these rare Sciences of *Barbarisme* and Idiotisme."

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Long. Four days ago.
Biron. Let 's see the penalty—on pain of losing her tongue.
Who devised this penalty?
Long. Marry, that did I.
Biron. Sweet lord, and why?
Long. To fright them hence with that dread penalty.
Biron. A dangerous law against gentility!
Item. If any man be seen to talk with a woman within the term of three years, he shall endure such public shame as the rest of the court shall possibly devise.
This article, my liege, yourself must break;
For well you know here comes in embassy
The French king's daughter with yourself to speak—
A maid of grace and complete majesty—
About surrender up of Aquitaine
To her decrepit, sick, and bed-rid father:
Therefore this article is made in vain,
Or vainly comes the admired princess hither.
King. What say you, lords? why, this was quite forgot.
Biron. So study evermore is overshot:
While it doth study to have what it would,
It doth forget to do the thing it should;
And when it hath the thing it hunteth most,
'Tis won as towns with fire; so won, so lost.
King. We must of force dispense with this decree;
She must lie here on mere necessity.
Biron. Necessity will make us all forsworn
Three thousand times within these three years' space;
For every man with his affects is born,
Not by might master'd, but by special grace.

127. *Biron*] Theobald; Qq, Ff assign this to Longaville. 130. *shall*] Ff, Q 2; *can* Q 1, and edd. *possibly*] Ff, Q 2; *possible* Q 1.

127. *gentility*] good manners.
145. *won as towns with fire*] For some historical parallels, the reader may refer to Montaigne's *Essays*, bk. ii. chap. iii. (Florio's trans. Temple Classics, vol. ii. pp. 49-50).
147. *lie*] dwell, stay.
150. *affects*] affections. See *Othello*, I. iii. 264. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 133): "Nature working effects by her secret *affectes*" (the words are transposed in my edition).
151. *by might master'd*] Biron's thoughts are, perhaps, justifying his "affects." "Might masters right" was a familiar saying, occurring twice in G. Whetstone's *Promos and Cassandra*, 1578.

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If I break faith, this word shall speak for me,
I am forsworn on mere necessity.
So to the laws at large I write my name;
And he that breaks them in the least degree
Stands in attainder of eternal shame:
Suggestions are to others as to me;
But I believe, although I seem so loath,
I am the last that will last keep his oath.
But is there no quick recreation granted?

King. Ay, that there is. Our court, you know, is haunted
With a refined traveller of Spain;
A man in all the world's new fashion planted,
That hath a mint of phrases in his brain;
One whom the music of his own vain tongue
Doth ravish like enchanting harmony;
A man of complements, whom right and wrong
Have chose as umpire of their mutiny:
This child of fancy that Armado hight,
For interim to our studies shall relate
In high-born words the worth of many a knight

154. *Subscribes and gives back the Paper.*] Capell; *Subscribes.* mod. edd. 157. *others*] Ff, Q 2; *other* Q 1. 162. *refined*] Qq, F 1; *conceited* Ff 2, 3, 4. 165. *One whom*] Ff 2, 3, 4; *On who* Q 1; *One who* F 1.

156. *Stands in attainder of*] is condemned or sentenced to, by the second "item" of the proclamation. Shakespeare has the word "attainder" elsewhere several times with the simple sense of stain, soil. Compare Nashe, *Have With You*, etc. (Grosart, iii. 38), 1596: "Gabriell Scurveis witles malicious testimony of thee . . . is an *attainder* that will sticke by thee for ever."

157. *Suggestions*] temptations. The usual sense in Shakespeare.

161. *haunted*] frequented or visited by. Compare Sidney's *Arcadia*, bk. i. (repr. 1898, p. 10): "a man who for his hospitality is so much *haunted* that no news stir but come to his ears."

162. *With*] by.

164. *a mint of phrases*] Gabriel Harvey uses similar language of Lyly in 1589: "which he is liable to maintaine sumptuously with a *mint* of quaint and Vncouth Similes, dainty monsters of Nature" (Grosart's *Harvey*, ii. 211, 212).

165. *One whom*] See note at IV. ii. 78.

167. *complements*] affectations of courtesy, polish.

169. *child of fancy*] Compare "child of honour and renown," *1 Henry IV.* III. ii. 139; and Sidney's *Arcadia*, bk. iii. (repr. p. 245): "being a child of passion, and never acquainted with mediocrity." A very ancient figure of speech, "originally a Hebraism of Scripture translation" (*New Eng. Dict.*).

hight] is named.

170. *interim*] interval of relaxation, interlude. Compare Ben Jonson, *Cynthia's Revels*, I. i. (1600): "in which disguise, during the *interim* of these revels, I will get to follow some one of Diana's maids."

171. *high-born*] *high-borne* may be correct. "Born" is usually spelt *borne*

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From tawny Spain, lost in the world's debate.
How you delight, my lords, I know not, I;
But I protest I love to hear him lie,
And I will use him for my minstrelsy.
Biron. Armado is a most illustrious wight,
A man of fire-new words, fashion's own knight.
Long. Costard the swain, and he shall be our sport;
And so to study—three years is but short.

Enter DULL *with a letter, and* COSTARD.

Dull. Which is the duke's own person?
Biron. This, fellow. What would'st?
Dull. I myself reprehend his own person, for I am his grace's tharborough: but I would see his own person in flesh and blood.
Biron. This is he.
Dull. Signior Arm—Arm—commends you. There's villany abroad: this letter will tell you more.
Cost. Sir, the contempts thereof are as touching me.
King. A letter from the magnificent Armado.

177. *fire-new*] *fire, new* F 1. *Enter . . . Costard*] Malone; *Enter a Constable with Costard with a letter* Qq, Ff. 180. *duke's*] Qq, Ff; *King's* Theobald. 183. *tharborough*] *tarborough* Q 1.

at this time, so that the choice lies between high-birth and high-bearing. But the compounds of "born" are abundant.

172. *tawny Spain*] the colour of the people given to their country, sunburnt clime. Compare Greene, *Never Too Late* (Grosart, viii. 200): "Flora in *tawnie* hid up all her flowers . . . upon the barren earth." Elsewhere Greene applies the epithet to autumn leaves, and to eyes.

world's debate] warfare. The thought may have been suggested by the disasters of the recent Spanish Armada or Armado. In this sense Lyly uses it in *The Woman in the Moone*, II. i. (*ante* 1580): "What telst thou me of love. . . . Fyre of *debate* is kindled in my hart."

177. *fire-new*] fresh from the mint. The expression appears again in *Richard III.*, *Twelfth Night* and *King Lear*. It appears to be a Shakespearian coinage. Craig gives a later example in his note to *King Lear* (Arden edition, p. 235).

182. *reprehend*] represent. See note at "pollusion," IV. ii. 44; and see V. ii. 500, 502, and line 188 below.

183. *tharborough*] thirdborough; a petty constable. In Blount's *Glossographia* (1656) the term is used interchangeably with "headborough." But Ben Jonson in his *Tale of a Tub* (1633) discriminates these officers, high constable, headborough, petty constable and thirdborough. He places these on the stage, the lowest in rank being the thirdborough, a tinker. See *The Taming of the Shrew*, Induction.

188. *contempts*] Slender is credited with a similar confusion in *The Merry Wives of Windsor*, I. i. 258.

189. *magnificent Armado*] This form of the magnificent Armada of Spain occurs twice in Greene's *Spanish Masquerado*, 1589; and in the second part of Marlowe's *Tamburlaine*, I. ii. "Magnificent" here refers to his language.

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Biron. How low soever the matter, I hope in God for high words.

Long. A high hope for a low heaven: God grant us patience!

Biron. To hear? or forbear hearing?

Long. To hear meekly, sir, and to laugh moderately; or to forbear both.

Biron. Well, sir, be it as the style shall give us cause to climb in the merriness.

Cost. The matter is to me, sir, as concerning Jaquenetta. The manner of it is, I was taken with the manner.

Biron. In what manner?

Cost. In manner and form following, sir; all those three: I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park; which, put together, is in manner and form following. Now, sir, for the manner,—it is the manner of a man to speak to a woman; for the form,—in some form.

Biron. For the following, sir?

Cost. As it shall follow in my correction; and God defend the right!

King. Will you hear this letter with attention?

Biron. As we would hear an oracle.

Cost. Such is the simplicity of man to hearken after the flesh.

192. *heaven*] *having* Theobald. *laughing* Capell and modern edd.

194. *hearing*] Qq, Ff, Steevens (1793); "Standinge altogither uppon termes of honour and exquisite formes of speeches, karriinge a certayne brave *magnificent* grace and majestye with them" (G. Harvey, *Letter to Spenser* [Grosart, i. 122], 1580),

194. *hear or forbear*] See Ezekiel ii. 5.

200. *taken with the manner*] more properly "mainour," *i.e.* hand-work, an old form of "manœuvre." Taken in the act. Palsgrave's *Lesclaircissement* (1530) has "I *take with the maner*, as a thefe is taken with the thefte, or a person in the doyng of any other acte, *Je prens sur le faict*." A legal expression.

205, 206. *in manner and form following*] Another set expression of the time. Craig refers to Nashe's *Unfortunate Traveller* (Gosse's ed. p. 80), 1594. I find an earlier example in the *New Eng. Dict.* from T. Washington's trans. of *Nicholay's Voyage*, 1585: "Over their shoulders in the *fourme and maner* as the picture *following* doth shew." And see Lyly's *Mydas*, v. ii. (1592): "you shall have the beard, *in manner and form following*."

210, 211. *God defend the right*] See *Richard II.* I. iii. 101; *2 Henry VI.* II. iii. 55; and Greene, *Euphues to Philautus*, 1587: "I say therefore *God and our right*; and with that catching a strong staffe," etc. (Grosart, vi. 258).

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King. [*Reads.*] Great deputy, the welkin's vicegerent, and sole dominator of Navarre, my soul's earth's God, and body's fostering patron.

Cost. Not a word of Costard yet.

King. So it is,—

Cost. It may be so; but if he say it is so, he is, in telling true, but so.

King. Peace!

Cost. Be to me and every man that dares not fight.

King. No words!

Cost. Of other men's secrets, I beseech you.

King. So it is, besieged with sable-coloured melancholy, I did commend the black oppressing humour to the most wholesome physic of thy health-giving air; and, as I am a gentleman, betook myself to walk. The time when? About the

222. *true, but so*] *true: but so* Qq, Ff; *true, but so so* Hanmer.

216. *welkin*] sky. See IV. ii. 5.

vicegerent] seems to have been a term affected by Philip of Spain. Greene in *The Spanish Masquerado*, 1589 (Grosart, v. 245, 281), refers twice to his "Vicegerentes of his Indies." "Captain General of the Ocean" was another of his titles. In the transferred sense here it is used by Stubbes, *Anatomie of Abuses*, ii. 104: "The Devill himselfe, whose *Vice-gerent* . . . he showes himselfe to be" (1583).

217. *dominator*] lord, ruler. The word occurs again in *Titus Andronicus*, II. iii. 31, in an astrological sense. The only example of the word prior to Shakespeare, in the *New Eng. Dict.*, is from *Mirrour Saluacioun* (*circa* 1450), applied to the Deity. Shakespeare is likely to have met it in Puttenham's *Arte of English Poesie*; chap. xvi. is headed "In what forme of Poesie the great Princes and *dominators* of the world were honored."

221. *It may be so; but if he say it is so*] This recalls the jingle in *Much Ado About Nothing*, I. i. 219: "Like the old tale, my lord; it is not so, nor 'twas not so, but indeed God forbid it should be so."

222. *but so*] indifferent, not worth much. Equivalent to our "but so so," which occurs frequently in Shakespeare. The phrase "no more but so" was a favourite with Marlowe.

229. *as I am a gentleman*] frequent in Shakespeare. It occurs twice in *The Merry Wives of Windsor*.

230-235. *The time when . . . the place where*] For "the manner what," see above, line 200. An early example of this classical mode of speech is in Gabriel Harvey's celebrated *Judgement of Earthquakes* (Grosart, i. 63), 1580: "We are to judge of as advisedly and providently, as possibly we can, by the consideration and comparison of circumstances, *the tyme when: the place where:* the qualities and dispositions of the persons, amongst whom such." Compare Wilson's *Art of Rhetorique* (1553): "Seven circumstances whiche are to be considered in diverse matters. . . . Who, what, and where, by what helpe and by whose: Why how and when, doe many thinges disclose" (1562 ed. fol. 9); and Dekker, *The Belman of London* (Grosart, iii. 83): "The first question hee demanded was, if he were stalled to the Rogue or no? The poore Hungarian answered, Yes, He was: then was he asked by Whom he was stalled, and Where, and in What manner of complement it was done." At the very end of the *Arcadia* there is another example. See also *The Troublesome Raigne of King John* (*Shakes. Lib.* ed. Hazlitt, p. 315), and *The Schoole of Salerne*, edited by Sir A. Cooke, 1830, p. 135.

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sixth hour; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper: so much for the time when. Now for the ground which? which, I mean, I walked upon: it is ycleped thy park. Then for the place where? where, I mean, I did encounter that obscene and most preposterous event, that draweth from my snow-white pen the ebon-coloured ink, which here thou viewest, beholdest, surveyest, or seest. But to the place where; it standeth north-north-east and by east from the west corner of thy curious-knotted garden: there did I see that low-spirited swain, that base minnow of thy mirth,—

Cost. Me?

King. that unlettered small-knowing soul,—

241. *minnow*] *minion* Johnson conj. *me?*] Ff, Qq, Globe; *Me. . . . Me. . . .* Hanmer, Steevens, Craig.

242, 244, 246. *Me? . . . Me? . . . me.* Hanmer, Steevens, Craig.

235. *where*] "when, where and how" occurs in *Romeo and Juliet*, II. iii. 61, and in *Richard II.* III. iv. 79.

236. *preposterous*] entirely out of place, highly improper. Compare Nashe, *Pasquils Returne* (Grosart, i. 121), 1589: "A *preposterous* Humour noted in the Ecclesiasticall Histories." See *Othello*, Arden ed. p. 33.

237. *ebon-coloured*] Compare Greene, *Tullies Love* (Grosart, vii. 146), 1589: "Hir eyes like Ariadnes sparkling Starres Shone frome the *Ebon* Arches of hir browes."

239. *north-north-east and*] The points of the compass were very carefully attended to in the early "ordering of gardens."

240. *curious-knotted garden*] labyrinths and intricate patterns amongst the flower-beds were the glory of early gardeners. See Gervase Markham's *Countrie Farme* (*Maison Rustique* trans.), 1616, or H. Dethick, *Gardeners' Labyrinth*, 1577, for illustrations. See Sir Thos. Browne's *Cyrus' Garden*. Bacon, *Essay of Gardens*, writes: "for the *Making* of *Knots*, or Figures, with Diuers Coloured Earths . . . they be but Toyes: You may see as good sights, many times in Tarts" (1625). And compare Shirley, *Gentleman of Venice*, I. ii.:—

> "When I am digging, he is cutting unicorns,
> And lions in some hedge, or else devising
> New *knots* upon the ground, drawing out crowns,
> And the duke's arms, castles and cannons in them:
> Here gallies, there a ship giving a broadside:
> Here out of turf he carves a senator
> With all his robes, making a speech to Time
> That grows hard by, and twenty curiosities,—
> I think he means to embroider all the garden."

Chapter iii. in Parkinson's *Paridisi in Sole Paradisus* (1629) is devoted to this subject in *The Ordering of Gardens*. "Knot" and "flower-knot" are still in use in Derry dialect.

240. *low-spirited*] base. Armado corrects here the modern use.

241. *minnow*] Compare *Coriolanus*, III. i. 89. A contemptible little person, a shrimp. Nashe, speaking of Gabriel Harvey, says: "Let him denie that there was another Shewe made of the little *Minnow* his brother. . . . Whereupon Dicke came and broke the Colledge glasse windows" (*Have With You to Saffron Walden* [Grosart, iii. 118], 1596). Steevens refers to this passage. The parallel in *Coriolanus* is hardly good, since "minnows" there is merely a part of the Triton appellation, which may have been suggested by one of the spectacles presented to Elizabeth at Kenilworth in 1575. See Laneham's *Letter*.

243. *unlettered*] illiterate, ignorant. See Sonnet lxxxv. 6, and again in this play, IV. ii. 148; and *Henry V.* I. i. 55. Nashe uses the term in *A Wonderfull*

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Cost. Me?

King. that shallow vassal,—

Cost. Still me?

King. which, as I remember, hight Costard,—

Cost. O! me.

King. sorted and consorted, contrary to thy established proclaimed edict and continent canon, which with—O! with— but with this I passion to say wherewith,—

Cost. With a wench.

King. with a child of our grandmother Eve, a female; or, for thy more sweet understanding, a woman. Him, I, as my ever-esteemed duty pricks me on, have sent to thee, to receive the meed of punishment by thy sweet grace's officer, Anthony Dull, a man of good repute, carriage, bearing, and estimation.

Dull. Me, an't shall please you; I am Anthony Dull.

King. For Jaquenetta,—so is the weaker vessel called which I apprehended with the aforesaid swain,—I keep her as a vessel of thy law's fury; and shall, at the least of thy sweet

250. *which*] *with*, Theobald. 254. *sweet*] omitted in Ff 2, 3, 4. 260. *keep*] Qq, Ff 2, 3, 4; *keeper* F 1. 261. *vessel*] *vassal* Theobald.

Prognostication (Grosart, ii. 161), 1591: "insomuch that sundrie *unlettered* fooles should creepe into the ministrie."

245. *vassal*] a country bumpkin, or clown. Collier's "Corrector" would read "vessel" here, which Dyce adopted. Compare Lodge's *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 21), 1590: "In this humour was Saladyne making his brother Rosader his foote boy . . . as if he had been the sonne of any country *vassal*."

249. *sorted*] associated.

250. *continent canon*] restraining canon; or canon enforcing restraint. This is the usual explanation, or choice of explanations, of Armado's words. But he may mean merely, in his pedantic way, the edict and the law contained therein. Ben Jonson uses the word similarly in *Every Man out of his Humour*, Induction: "So in every human body, The choler, melancholy . . . flow continually In some part and are not *continent*."

251. *passion*] grieve, as in *Venus and Adonis*, 1059. Compare Nashe, *The Unfortunate Traveller*, 1594: "Having *passioned* thus a while, she hastely ranne and lookt herselfe in her glasse."

253. *child of . . . Eve*] Compare Harvey's *Pierce's Supererogation* (Grosart, ii. 92), 1592-93: "the sonnes of Adam, and the daughters of *Eve* have no neede of the serpentes carrowse to sette them agogg"; and Dekker later: "that excellent country Lady, Innocent Simplicity, being the first . . . chamber-maide that our great grandame *Eve* entertained into service" (*Gull's Horn Book*).

259. *weaker vessel*] See 1 Peter iii. 7 for the expression applied to a wife. But the term was proverbial for any woman earlier than the time of this play. Greene has it twice in *Mamillia* (Grosart, ii. 95, 255), 1583: "They say a woman is the *weaker vessel*, but sure in my iudgement it is in the strength of her body, and not in the force of her minde"; and "women sure, whom they count the *weake vessels*, had more neede to be counselled than condemned." Lyly has it also in *Euphues* (Arber, p. 78): "men are alwayes laying baites for women, which are the *weaker vessels*"; and again, in *Sapho and Phao*, I. iv. (1584): "I cannot but oftentimes smile to myselfe to heare men call us *weaker vessels*."

261. *vessel*] Compare Romans ix. 21, 22, 23 (Steevens).

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notice, bring her to trial. Thine in all compliments of devoted and heart-burning heat of duty,

DON ADRIANO DE ARMADO.

Biron. This is not so well as I looked for, but the best that ever I heard.

King. Ay, the best for the worst. But, sirrah, what say you to this?

Cost. Sir, I confess the wench.

King. Did you hear the proclamation?

Cost. I do confess much of the hearing it, but little of the marking of it.

King. It was proclaimed a year's imprisonment to be taken with a wench.

Cost. I was taken with none, sir: I was taken with a damsel.

King. Well, it was proclaimed damsel.

Cost. This was no damsel neither, sir: she was a virgin.

King. It is so varied too, for it was proclaimed virgin.

Cost. If it were, I deny her virginity: I was taken with a maid.

King. This maid will not serve your turn, sir.

Cost. This maid will serve my turn, sir.

King. Sir, I will pronounce your sentence: you shall fast a week with bran and water.

Cost. I had rather pray a month with mutton and porridge.

264. *Adriano*] Qq; *Adriana* Ff. 276. *damsel*] *demsel* Q 1; *damosell* Ff, Q 2. 277, 278. *damsel*] Q 1; *damosel* Ff, Q 2.

267. *the best for the worst*] Compare Dekker's *Strange Horse-Race* (Grosart, iii. 364): "The Masquers . . . not needing any Vizards (their owne visages beeing good enough because bad enough)." But Lyly gives the best parallel: "[*Perim danceth*] How like you this; doth he well? *Diog. The better, the worse*" (*Campaspe*, v. i.). Greene quotes this in *Tritameron* (Grosart, iii. 88), 1584: "I thinke of lovers as Diogenes did of dancers . . . *the better the worse.*"

276. *damsel*] a girl. Some commentators preserve the old spelling and make a point of the signification "an unmarried lady of noble birth" (Halliwell). But the word was in ordinary use earlier than this time, as in Laneham's *Kenilworth* (1575): "Well, after this bride cam thear, by too and too, a dozen *damzels* for bridemaides: . . . az meete for such a bride az a treen ladl for a porige pot" (Furnivall's *Captain Cox*, Ballad Society, p. 24, 1871).

279. *varied*] diversified in language. Compare Sonnet cv. 10, and see this play below, IV. ii. 9.

285. *bran and water*] Compare *Measure for Measure*, IV. iii. 160; and Nashe, *Summer's Last Will* (Grosart, vi. 122), 1592, quoted in the Arden edition of *Measure for Measure*.

286. *mutton and porridge*] mutton-broth. "Porridge" and "pottage" were used synonymously, the former probably formed in imitation of the latter

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King. And Don Armado shall be your keeper.
My Lord Biron, see him deliver'd o'er:
And go we, lords, to put in practice that
Which each to other hath so strongly sworn.
[*Exeunt King, Longaville, and Dumain.*

Biron. I'll lay my head to any good man's hat,
These oaths and laws will prove an idle scorn.
Sirrah, come on.

Cost. I suffer for the truth, sir: for true it is I was taken with Jaquenetta, and Jaquenetta is a true girl; and therefore welcome the sour cup of prosperity! Affliction may one day smile again; and till then, sit thee down, sorrow! [*Exeunt.*

SCENE II.—*The Same.*

Enter ARMADO *and* MOTH.

Arm. Boy, what sign is it when a man of great spirit grows melancholy?

Moth. A great sign, sir, that he will look sad.

Arm. Why, sadness is one and the self-same thing, dear imp.

293. Given to Dull in the Collier MS.

Scene II.

Scene II.] Capell; *Scene III.* Pope. *Enter Armado . . .*] *Enter Armado a Braggart* F 2. 3. *Moth*] Rowe *et seq.* and throughout scene; *Boy.* F 1, Q 1. 4, 7, 11, etc. *Arm(ado)*] Qq; *Brag., Bra.* or *Br.* Ff.

from *purée*. Cotgrave has "*La purée de pois:* Pease strained, Pease potage"; and "*Potage:* Pottage, *porridge*." Nashe speaks of this good nourishment: "Amongst all other stratagems . . . to pumpe out *mutton and porridge* into Fraunce? this coulde weather our souldiers . . . poore fielde mise, they have almost got the colicke and stone with eating of provant" (*Foure Letters Confuted* [Grosart, ii. 285], 1593). Furness suggests a double meaning to "mutton," well known, but not necessarily implied here.

291. *lay*] bet. "I take six to one saies the Gripe, I *lay* it saies the vincent, and so they make a bet" (Greene, second part of *Conny-catching* [Grosart, x. 84], 1592). On the title-page of the same tract Greene has: "if you reade without laughing, Ile give you my cap for a noble"; and in *A Looking Glass for London and England* (1594) he has: "I hold my cap to a noble." See v. ii. 554 (note), and Beaumont and Fletcher, *Knight of the Burning Pestle*, III. ii.: "I hold my cap to a farthing he does."

294. *true*] honest.

297, 298. *sit . . . sorrow*] See IV. iii. 4.

Scene II.

5. *imp*] primarily a sapling, a young shoot; then a child, especially of noble origin; and, commonly, any child, though now chiefly limited to a "child of the devil." Compare *Euphues* (Arber, p. 108): "This is therefore to admonish all young *Imps* and novices in love, not to blow the coales of fancy with desire."

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Moth. No, no; O Lord, sir, no.

Arm. How canst thou part sadness and melancholy, my tender juvenal?

Moth. By a familiar demonstration of the working, my tough senior.

Arm. Why tough senior? why tough senior?

Moth. Why tender juvenal? why tender juvenal?

Arm. I spoke it, tender juvenal, as a congruent epitheton appertaining to thy young days, which we may nominate tender.

Moth. And I, tough senior, as an appertinent title to your old time, which we may name tough.

Arm. Pretty, and apt.

Moth. How mean you, sir? I pretty, and my saying apt? or I apt, and my saying pretty?

Arm. Thou pretty, because little.

Moth. Little pretty, because little. Wherefore apt?

Arm. And therefore apt, because quick.

10, 11, 16. *senior*] *signeor* Q 1; *signeur* Ff. 13. *epitheton*] Ff 2, 3, 4; *apethaton* Q 1; *apathaton* F 1, Q 2.

6. *O Lord, sir*] surely, certainly. Compare Ben Jonson, *Every Man out of his Humour*, II. i.: "His lady! what, is she fair, splendidious, and amiable? *Gent. O Lord, sir!*"; and in Jonson's *Case is Altered* the ejaculation is so used.

8. *juvenal*] youth. The earliest example of the word in the *New Eng. Dict.* Later, this term became famous as a quibbling name for Nashe: "As Acteon was worried of his owne hound: so is Tom Nash of his *Isle of Dogs. Dogges* were the death of Euripides, but bee not disconsolate gallant young *Iuvenall*, Linus the sonne of Apollo died the same death" (Meres, *Wits Treasurie*, 1598); and Greene speaks of "young *Iuvenal* that byting Satyrist" in a well-known passage in his *Groatsworth of Wit* (Grosart, xii. 143), which probably (in spite of Dyce) refers to Nashe. Shakespeare has this word for a youth again in this play (III. i. 60) and in *1 Henry IV.* I. ii. 22, and *A Midsummer-Night's Dream*, III. i. 97, with no reference to the proper name. The word seems to be due to Sir Philip Sidney: "I am, *Potentissima Domina*, a Schoolmaster, that is to say, a Pedagogue, one not a little versed in the disciplinating of the *juvenal* frie" (*The May-Lady* [Nichols' *Progresses*, ii. 96 (1823)]; *Presented before the Queen at Wanstead*, 1578). See Introduction. See, however, the *New Eng. Dict.* in v. *Disciplinating*, where the word reads *juventall;* and in the edition 1739 (Dublin) it reads *juvenile.*

9. *working*] operation.

13. *congruent*] suitable. Ben Jonson uses the word in *Discoveries* (p. 131): "*De Stylo.* The *congruent* and harmonious fitting of parts in a sentence." We have this word again from Holofernes, v. i. 85. See note for better examples.

epitheton] an adjective indicating some characteristic quality or attribute (*New Eng. Dict.*). The earliest form of the word "epithet." Compare Greene, *Planetomachia* (Grosart, v. 101), 1585: "which naturall and proper qualitie in my judgement caused the auncient Poets to attribute this *Epitheton* unto *Venus: Alma.*"

16. *appertinent*] belonging. See *2 Henry IV.* I. ii. 194.

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Moth. Speak you this in my praise, master?
Arm. In thy condign praise.
Moth. I will praise an eel with the same praise.
Arm. What! that an eel is ingenious?
Moth. That an eel is quick.
Arm. I do say thou art quick in answers: thou heatest my blood.
Moth. I am answered, sir.
Arm. I love not to be crossed.
Moth. [*Aside.*] He speaks the mere contrary: crosses love not him.
Arm. I have promised to study three years with the duke.
Moth. You may do it in an hour, sir.
Arm. Impossible.
Moth. How many is one thrice told?
Arm. I am ill at reckoning; it fits the spirit of a tapster.
Moth. You are a gentleman and a gamester, sir.
Arm. I confess both: they are both the varnish of a complete man.
Moth. Then, I am sure you know how much the gross sum of deuce-ace amounts to.
Arm. It doth amount to one more than two.
Moth. Which the base vulgar do call three.

27. *ingenious*] Q 1, F 4; *ingenuous* Q 2, Ff 1, 2, 3. 33. *mere contrary*] Qq, F 1; *clean contrary* Ff 2, 3, 4. 35. *three*] Q 1; *iii* Ff 1, 2, Q 2; *3* Ff 3, 4. *duke*] *King* Theobald. 39. *fits*] Ff, Q 2; *fitteth* Q 1, Cambridge. 46. *do*] Q 1; omitted Ff, Q 2.

25. *condign*] well-merited. Commonly used as here at this time. "*Condigne* thankes" occurs in Greene's *Planetomachia* (Grosart, v. 85), 1585.

33. *mere contrary*] There is much in favour of the reading "clean *contrary*" of the later folios. It was a very popular expression at this date.

crosses] coins, from many of them bearing the representation of a cross. A venerable and threadbare pun. Perhaps the commonest form is "The devil may dance in his pocket for he has never a *cross* there." It occurs in *Hoccleve* (*circa* 1420). Nashe (Grosart, ii. 247), 1593, says it "hath been a graybeard Proverbe two hundred yeares before Tarlton was born."

35. *duke*] See above, I. i. 180. The king. The term was commonly used of a sovereign prince, as in *The Tempest*, I. ii. 54, 58, etc. Sidney, in *Arcadia* (bk. v.), calls King Basilius "the *duke*."

39. *tapster*] a "*tapster's* arithmetic" is mentioned again in *Troilus and Cressida*, I. ii. 123. A "tapster" was regarded as a very ignorant person. Nashe, in his Introduction to Greene's *Menaphon* (1589), speaks of "*tapsterly* terms" as befitting the "mind of the meanest."

40. *gamester*] player, gambler. So in Cooke's Greene's *Tu Quoque*: "Primero! why I thought thou hadst not been so much *gamester* as to play at it."

46. *vulgar*] See note at IV. i. 68-69.

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Arm. True.

Moth. Why, sir, is this such a piece of study? Now here is three studied ere ye'll thrice wink; and how easy it is to put years to the word three, and study three years in two words, the dancing horse will tell you.

Arm. A most fine figure!

Moth. To prove you a cipher.

Arm. I will hereupon confess I am in love; and as it is base for a soldier to love, so am I in love with a base

51. *dancing horse*] Morocco, Banks' famous horse. Halliwell believes that Banks taught more than one horse (Furness, from Halliwell's *Memoranda*, p. 71). Banks' horse is famous in Elizabethan literature, and on down to the middle of the seventeenth century. Halliwell quotes from an MS. diary kept by a native of Shrewsbury: "September, 1591. This yeare . . . Master Banckes, a Staffordshire gentile brought into the towne of Salop a white horse which would doe wonderfull and strange things, as thease—wold in a company or prese tell how many peeces of money by hys foote were in a mans purce . . . many people judgid that it were impossible to be don except he had a famyliar, or don by the arte of magicke." Ben Jonson (*Epigram* 133) says they were both—old Banks the juggler and the learned horse—burned beyond sea for one witch, which circumstance according to a quotation, dated 1656, given by Reed, took place at Rome by command of the Pope. Pepys tells of a successor to Banks' horse (1st September, 1668). A tract with an illustration (reproduced by Chambers, *Book of Days*, i. 225) was published in 1596, under the name of "*Moroccus Exstaticus:* or Bankes Bay Horse in a Traunce." (Above, the animal is said to be white.) One of his most famous feats was the ascent of Saint Paul's, in 1600, and in one mention of this, Dekker calls him the dancing horse: "Since the *dancing horse* stood on the top of Powles whilst a number of asses stood braying below, 17 yeares" (Owles' *Almanack* [quoted by Dyce]). Dekker, in *Seven Deadly Sinnes* (Grosart, ii. 65), 1606, tells that "Bankes his horse did his tricks only by the eye and the eare." There is much confusion. In Marston's *Pasquil and Katherine*, Act i. (1600), occurs: "It shall be cronicled next after *the death* of Bankes his horse." This was probably some false report. See for more references (which are inexhaustible) Nares, Halliwell's *Shakespeare* (*Outlines* and *Memoranda*), Steevens' *Shakespeare*, Gifford's *Ben Jonson*, and Douce, who says the best account of Banks is to be found in Jean de Montlyard's French translation of Apuleius' *Golden Asse*, 1602. The horse is frequently mentioned as being ridden by an ape or baboon. With regard to his arithmetic, see Hall's *Satires*, iv. 2 (1598): "of strange Moroccos dumb *arithmetic*." In the woodcut referred to above, at the horse's feet are two dice, one of which has ace uppermost, while the other shows the deuce to the front. The horse is on his hind legs, in a dancing posture. This animal seems to have been first known in 1591, but our play's received date has been 1588 or 1589, and the passage would needs be regarded as a later insertion—a disagreeable supposition, and it is preferable to regard the allusion as evidence of the later date. There may have been other dancing horses. There is a passage in Greene's *Groatsworth of Wit* (Grosart, xii. 118), 1592: "my young master waxed cranke, and the musicke continuing was very forward in dauncing, to shew his cunning . . . corvetting like a steede of Signor Roccoes teaching." Is the resemblance here between Signor Rocco and "Ma." (for Master) Rocco a mere coincidence? It should be observed here that Banks is usually stated to be a Scotchman.

52. *figure*] See v. ii. 408.

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wench. If drawing my sword against the humour of affection would deliver me from the reprobate thought of it, I would take Desire prisoner, and ransom him to any French courtier for a new-devised courtesy. I think scorn to sigh: methinks I should outswear Cupid. Comfort me, boy. What great men have been in love?

Moth. Hercules, master.

Arm. Most sweet Hercules! More authority, dear boy, name more; and, sweet my child, let them be men of good repute and carriage.

Moth. Samson, master: he was a man of good carriage, great carriage, for he carried the town-gates on his back like a porter; and he was in love.

Arm. O well-knit Samson! strong-jointed Samson! I do excel thee in my rapier as much as thou didst me in

59. *French courtier for a new-devised courtesy*] a bow or complimentary acknowledgment after any of the new French fashions. Compare *Richard III.* I. iii. 39: "French nods and apish *courtesy*"; and Ben Jonson's *Case is Altered*, II. iii. (1598): "And she should make French *court'sies* so most low That every touch should turn her over backward." Montaigne (1580-1588) refers to our "kissing the hands . . . our low-lowting courtesies" (Florio's trans. Temple Classics, iii. 237, bk. ii. chap. xii.).

60. *think scorn*] scorn, disdain. A frequent expression in Shakespeare, Ben Jonson (*Cynthia's Revels*, v. ii.) and others of the time. So Lyly in *Euphues and his England* (Arber rep. p. 424), 1580: "Hee that never tooke the oare in his hand must not *thinke scorn* to bee taught"; and Sir Philip Sidney's *Arcadia*, bk. i.: "*thinking foul scorn* willingly to submit myself to be ruled."

60, 61. *outswear Cupid*] "surpass in swearing," according to some commentators and *New Eng. Dict.*; "conquer by swearing," Schmidt. I prefer the latter sense, *i.e.* forswear.

65. *sweet my child*] See note, III. i. 144.

66. *carriage*] for Hercules as a "man of carriage" see "Hercules and his load" (*Hamlet*, II. ii. 382, and notes, Arden edition).

68. *carried the town-gates*] A passage in Middleton's *Family of Love*, I. iii. (1607), recalls this about Samson: "from what good exercise come you three? *Gerardius.* From a play where we saw most excellent Sampson excel the whole world in gate-carrying. *Dryfal.* Was it performed by the youths? *Lipsalve.* By youths? Why, I tell thee we saw Sampson, and I hope tis not for youths to play Sampson. Believe it we saw Sampson bear the *town-gates* on his neck from the lower to the upper stage, with that life and admirable accord, that it shall never be equalled, unless the whole new livery of porters set their shoulders." A lost play by Samuel Rowley and Edward Juby, called *Samson*, was acted in July, 1602. See Bullen, *Henslowe's Diary*, p. 169 (1904). This may be referred to by Middleton as Bullen points out.

70. *well-knit*] under knit. The *New Eng. Dict.* refers to Pope's *Odyssey*, xxiii. 259 (1725): "Thy *well-knit* frame . . . speaks thee an hero, from an hero sprung." Compare Holland's *Plinie*, xxx. 14 (p. 397), 1601: "preserveth woman's breasts plumpe and round . . . *knit* up and well trussed." Made up in a good shape as a packet (Nashe), or a sack.

71. *my rapier*] See note to *The Merry Wives of Windsor*, II. i. 227 (p. 79, Arden edition); and line 167 below.

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carrying gates. I am in love too. Who was Samson's love, my dear Moth?

Moth. A woman, master.

Arm. Of what complexion?

Moth. Of all the four, or the three, or the two, or one of the four.

Arm. Tell me precisely of what complexion.

Moth. Of the sea-water green, sir.

Arm. Is that one of the four complexions?

Moth. As I have read, sir; and the best of them too.

Arm. Green indeed is the colour of lovers; but to have a love of that colour, methinks, Samson had small reason for it. He surely affected her for her wit.

Moth. It was so, sir, for she had a green wit.

75, 76. *complexion? Of all the four*] The commonest sense of "complexion" in Shakespeare is the colour of the skin. For Moth's quibbling on another meaning compare Dekker's *Sun's Darling*, Act v.: "The four known *complexions* have attond a noble league and severally put on material bodies; . . . Phlegm and Blood, Choler and Melancholy who have stood in contrarieties now meet for pleasure." Halliwell endeavoured to show that Moth assigned colours to the four "medical humours." I think he is merely chattering. Compare Dekker: "*Bellafront.* Is my glass there? and my boxes of *complexion? Roger.* Yes forsooth: your boxes of *complexion* are here I thinke: yes 'tis here: here 's your two *complexions*, and if I had all the *foure complexions* I should nere set a good face upon 't, some men I see are borne under hard-favoured planets" (*Honest Whore* [Pearson, ii. 25]).

79. *sea-water green*] Holland has this expression (our "sea-green") in Pliny's *Naturall History*, trans. 1601 (bk. xxxvii. chap. v. p. 613): "Beryls . . . which carrie a *sea-water green.*" In Ben Jonson's *Part of the King's Entertainment*, 1604, Tamesis has "a mantle of *sea-green* or *water-colour.*" The name lives in the "Aquamarine," a gem, which is mentioned in Stow's *Survey* (1598) as being "of a *sea-water green* colour." It is mentioned as an artist's colour in Rider's *Bibliotheca Scholastica*, 1589: "A certain medly colour, made of hony, rain water, and sea water."

82. *Green . . . colour of lovers*] This statement is supported by a reference to "Green sleeves." See *The Merry Wives of Windsor*, II. i. 61, and V. v. 21, 22 (Arden ed. pp. 65, 207). Compare Ben Jonson's *Cynthia's Revels*, v. ii. (1600): "the *green* your mistress wears is her rejoicing, or exultation in his service; the yellow, suspicion of his truth, from her height of affection." Green was commonly the colour of hope and of rejoicing. Earlier, green denoted inconstancy. See Skeat, *Chaucer*, v. 386.

85. *green wit*] According to Grant White and the Cambridge Shakespeare there is an allusion here to the green withes (Judges xvi. 7) with which Samson was bound. Furness says White was the first to reveal this pun, as he was also the first to prove that "Moth" should be pronounced *Mote.* I doubt this; it seems to be too far-fetched, too much of a load for "Moth." "Green wit" was a common expression, bound to be suggested by the context. Compare Greene's *Never Too Late* (Grosart, viii. 44), 1590: "his grave wisdome exceedes thy *green wit*"; and his *Mamillia* (1583): "your talk . . . sheweth surely but a *green wit*, not so full of gravity, as . . . age requires" (p. 46); and again on pp. 49, 79, in the same tale. In Lyly's *Euphues* "green" is used of a wit that remains fresh in spite of age. Gabriel Harvey in his Epistle Dedi-

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Arm. My love is most immaculate white and red.

Moth. Most maculate thoughts, master, are masked under such colours.

Arm. Define, define, well-educated infant.

Moth. My father's wit and my mother's tongue assist me!

Arm. Sweet invocation of a child; most pretty and pathetical!

Moth.
If she be made of white and red,
Her faults will ne'er be known,
For blushing cheeks by faults are bred,
And fears by pale white shown:
Then if she fear, or be to blame,
By this you shall not know,
For still her cheeks possess the same
Which native she doth owe.

A dangerous rhyme, master, against the reason of white and red.

Arm. Is there not a ballad, boy, of the King and the Beggar?

Moth. The world was very guilty of such a ballad some three ages since; but I think now 'tis not to be found;

87. *maculate*] Q 1, Pope *et seq.*; *immaculate* Ff, Q 2. 95. *blushing*] Ff 2, 3, 4; *blush-in* Qq, F 1.

catorie to *Foure Letters*, etc., says: "Greene (although pitifully blasted and how wofully faded) still flourisheth in the memory of some *greene wits*"; and Dekker has "frame his *green wits* in penning love ditties" (*Batchelars Banquet* [Grosart, i. 153], 1603). Another instance occurs in *Elizabetha Triumphans*, by James Aske (Nichols' *Progresses* [1823], ii. 546): "I find that (thereby) this is the hardest world that might happen to grosse heads and *grene wits*" (1588).

86. *white and red*] Compare *A Twelfe Night Merriment* (*Narcissus*), 1602 (ed. M. Lee, p. 12): "Leave off to bragg thou boy of Venus breadd, I am as faire as thou for *white and red.*" See *Pericles*, IV. vi. 27: "flesh and blood, sir, *white and red.*"

89. *define*] explain your meaning.

92. *pathetical*] pathetic. The word in the text is the earliest form of this term, which was introduced and often used by Gabriel Harvey. He has it several times in his *Letters to Spenser*: "Dionisius . . . is reported in a certain *Patheticall* Ecstasie to haue cryed out" ("Earthquake Letter") (Grosart, i. 57), 1580; and earlier, in 1573, *Letter-Book* (Camden Soc.). Greene adopted it in his *Tritameron of Love* (part i.), 1584 (Grosart, iii. 103): "any *patheticall* impression." Schmidt has a very erroneous remark at this word, used again in *As You Like It*, IV. i. 196, as well as later in this play.

102. *white and red*] Alluding to the two "complexions" or cosmetics, as in the quotation from Dekker above (line 75); the "Ceruse and Vermillion" of the same author in his *Gull's Horn Book*. Ceruse was known as "Spanish white."

103, 104. *King and the Beggar*] See note at IV. i. 65, 66.

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or, if it were, it would neither serve for the writing nor the tune.

Arm. I will have that subject newly writ o'er, that I may example my digression by some mighty precedent. Boy, I do love that country girl that I took in the park with the rational hind Costard: she deserves well.

Moth. To be whipped; and yet a better love than my master. [*Aside.*

Arm. Sing, boy: my spirit grows heavy in love.

Moth. And that's great marvel, loving a light wench.

Arm. I say, sing.

Moth. Forbear till this company be past.

Enter DULL, COSTARD, *and* JAQUENETTA.

Dull. Sir, the duke's pleasure is that you keep Costard safe: and you must let him take no delight nor no penance, but he must fast three days a week. For this damsel, I must keep her at the park; she is allowed for the day-woman. Fare you well.

Arm. I do betray myself with blushing. Maid.

Jaq. Man.

Arm. I will visit thee at the lodge.

110. *precedent*] Johnson; *president* (or *presedent*) Qq, Ff. 115. *love*] Ff 2, 3, 4; *loue* Qq; *ioue* F 1. *Enter . . .*] Steevens (1793); *Enter Clown, Constable, and Wench* Qq, Ff. 120. *let him*] Ff, Q 2; *suffer him to* Q 1. 121. *he*] *a'* Q 1 and edd.

107, 108. *for the . . . tune*] The metre of Moth's song being widely different from that of the ballad.

110. *digression*] deviation from the proper course; transgression. See *Lucrece*, 202. Ben Jonson has the word in a similar sense in *Cynthia's Revels*, I. i., in a speech full of affectations by Amorphus. See the *New Eng. Dict.* for an earlier example from Hawes.

112. *rational hind*] intelligent clown. Theobald suggested a quibble on the two senses of *hind*, rustic and stag.

116. *light*] wanton.

121. *penance*] Perhaps Dull was thinking of "pleasance," a Shakespearian word.

three days a week] In 1580-81 Elizabeth re-enacted certain Acts (1541 and 1548) relating to fishing and fishermen, with injunctions "touching certain politick constitutions for the maintenance of the Navy — that fish should be eaten on Wednesdays and Saturdays throughout the year—solely, however, as a matter of national policy, for Her Majesty also enjoins that any man who teaches that eating fish has the least connection with the service of God shall be severely punished" (Dawson, *St. Lawrence Basin*, p. 224, 1905). These, with Friday, give the three days.

123. *allowed for the day-woman*] admitted or passed as dairymaid. For *day-woman* (correctly *dey*), see the *New Eng. Dict.* Scott has it in *The Fair Maid of Perth*, and it is still in provincial use.

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Jaq. That's hereby.
Arm. I know where it is situate.
Jaq. Lord, how wise you are!
Arm. I will tell thee wonders.
Jaq. With that face?
Arm. I love thee.
Jaq. So I heard you say.
Arm. And so farewell.
Jaq. Fair weather after you!
Dull. Come, Jaquenetta, away! [*Exeunt Dull and Jaquenetta.*
Arm. Villain, thou shalt fast for thy offences ere thou be pardoned.
Cost. Well, sir, I hope when I do it I shall do it on a full stomach.

127. *hereby*] Qq; *here by* Ff. 131. *that*] Q 1, Ff 2, 3, 4; *what* F 1, Q 2.

127. *That's hereby*] No doubt Jaquenetta has some vulgar wit here, such as "over the left shoulder" or "the left-hand way," but confirmation is lacking. Schmidt (with no authority) says "that as it may be." He adopted it from Steevens. For this scene between Jaquenetta and Armado there is a close parallel in one between Silena and Candius in Lyly's *Mother Bombie* (*ante* 1594), ii. 3. Silena has "rackt together all the odde blinde phrases that help them that know not how to discourse, but when they cannot answer wisely, either with gybing cover their rudenesse, or by some new coined by word bewray their peevishnesse."

131. *With that face?*] A piece of slang equivalent to "you don't mean it!" "you 're not the man," etc. Steevens, Dyce and Craig refer to Fielding's *Joseph Andrews*, rather a long way down the time. Steevens says it has no meaning and was still in use. Compare Heywood, *Fair Maid of Exchange* (Pearson, p. 11), 1607: "Come, come, leave your jesting, I shall put you downe. *Mall.* With that face! away, you want wit"; and Killigrew's *Parson's Wedding* (Hazlitt's *Dodsley*, xiv. 532), 1663: "*Parson.* Sir, my business is praying, not epilogues. *Captain.* With that face?" There is a sidenote to the line "Despatch him, therefore, while we are alone," on page 53 (Hazlitt's *Dodsley*, vi. 53), *Conflict of Conscience*, 1581: "Hipocrisy [aside] On your *face*, sir," which is the same expression slightly altered. The gibe is very far from being meaningless. I see Halliwell detected the passage in Heywood.

133. *So I heard you say*] Another rural witticism, not in the least likely to be obsolete. These things never die. I find it in *Bartholomew Fair*, Act iii., by Ben Jonson: "*Waspe.* Yet these will serve to pick the pictures out of your pockets, you shall see. *Cokes.* So I heard them say. Pray thee mind him not, fellow." The meaning may be paraphrased by our "you don't tell me so."

134, 135. *farewell. Fair weather after you*] Jaquenetta, who has been very ill-treated by the commentators, completes the rustic saw. Compare *Arden of Feversham*, iv. 3 (1592): "See you follow us. . . . *Michael.* So. Fair weather after you!"; and *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 251, 252), 1606: "Come, follow us, good wench. *Peg.* Ay, farewell; fair weather after you." It occurs also in Middleton. Silena in *Mother Bombie*, ii. 3, has another form, "farewell frost."

139, 140. *on a full stomach*] The expression is in Palsgrave's *Lesclaircissement*, p. 230 (1530), "*Full-stomacht.*" "Full-stomacht" occurs in Greene and

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Arm. Thou shalt be heavily punished.

Cost. I am more bound to you than your fellows, for they are but lightly rewarded.

Arm. Take away this villain: shut him up.

Moth. Come, you transgressing slave: away!

Cost. Let him not be pent up, sir; I will fast, being loose.

Moth. No, sir, that were fast and loose: thou shalt to prison.

Cost. Well, if ever I do see the merry days of desolation that I have seen, some shall see—

Moth. What shall some see?

Cost. Nay, nothing, Master Moth, but what they look upon. It is not for prisoners to be silent in their words, and therefore I will say nothing: I thank God I have as little patience as another man, and therefore I can be quiet. [*Exeunt Moth and Costard.*

Arm. I do affect the very ground, which is base, where her

146. *fast*] *be fast* Ff 2, 3, 4. 153. *not*] omitted Q 2. *be silent*] Ff, Q 2; *be too silent* Q 1, Malone, Cambridge. *words*] *wards* Johnson conj.

Nashe; and compare *Captain Smith* (Arber, p. 864), 1629: "Excellent, swift, *stomack full*, Tartarian horse." With a good heart.

142. *fellows*] servants. See *1 Henry IV.* IV. ii. 68.

147. *fast and loose*] a cheating trick. Most of the early examples refer it to the gipsies, as in *Antony and Cleopatra*, IV. x. 41; and a passage in Reginald Scot's *Discoverie of Witchcraft*, chap. xxix. (1584), is referred to by Nares to the same purpose. Compare Whetstone, *Promos and Cassandra* (pt. i.), ii. 5 (p. 24 in *Six Old Plays*), 1578: "At *fast or loose*, with my Giptian, I meane to have a cast: Tenne to one I read his fortune by the Marymas fast" (spoken by a hangman); and Lyly, *Euphues and his England*, 1580: "Thus with the Ægyptian thou playest *fast or loose*" (Arber, p. 326). And Ben Jonson assigns it to a gipsy in his *Masque of the Metamorphosed Gipsies*. Oliphant (*New English*, i. 544) refers to Foxe's *Book of Martyrs*, 1558. An elaborate description of a "notable feat with beadstones in fast or loose" is given by R. Scot. I understand, from the editor of *King John* in this series, that this trick is not the same as the well-known "trick" or "prick-of-the loop" to be seen on racecourses, fairs, etc. I believed it was; and I have Halliwell's support, and that of the *New Eng. Dict.* (*Loop*).

149. *days of desolation*] See Zephaniah i. 15.

157-159. *base . . . baser . . . basest*] This toying with a word, and bringing in its relatives to the feast, as it were, is a characteristic of Sir Philip Sidney's *Arcadia*, rather than of Lyly, who repeats the letter and the sound, not the word itself. I may quote one or two passages from bk. iii.: "so terrible was his force, and yet was his quickness more forcible than his force, and his judgment more quick than his quickness"; "and yet did the one's strength excel in nimbleness, and the other's nimbleness excel in strength; but now nimbleness and strength were both gone"; "exceedingly sorry for Pamela, but exceedingly exceeding that exceedingness in fear for Philoclea." These ingenious affectations are distracting. How much better the plain English of a combat in *Morte d'Arthur*. See again Armado's letter, IV. i. 63-64; and compare Puttenham, p. 213: "Then have ye a figure which the

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shoe, which is baser, guided by her foot, which is basest, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be true love which is falsely attempted? Love is a familiar; Love is a devil: there is no evil angel but Love. Yet Samson was so tempted, and he had an excellent strength; yet was Solomon so seduced, and he had a very good wit. Cupid's butt-shaft is too hard for Hercules' club, and therefore too much odds for a Spaniard's rapier. The first and

163. *Samson was*] Ff, Q 2; *was Sampson* Q 1.

Latines call *Traductio*, and I the tranlacer: which is when ye turne and tranlace a word into many sundry shapes as the Tailor doth his garment, and after that sort to play with him in your dittie." This is Arcadianism exactly, but Armado does not go the whole length. Coleridge speaks of the "sublime tautology" of Judges v. 27 in a fine passage (quoted by Rolfe) in connection with the line above, "grace us in the disgrace of death" (I. i. 3). See elsewhere in Judges v., 1 Kings x. 10, etc. See Introduction.

160. *argument*] proof.

162. *familiar*] an attendant spirit; as in *1 Henry VI.* III. ii. 122 and *2 Henry VI.* IV. vii. 114 (Schmidt). "Behold there is a woman that hath a *familiar* spirit at Endor" (1 Samuel xxviii. 7).

165. *Cupid's butt-shaft*] "strong unbarbed arrows used in the field exercises of the day" (Gifford). They hit hard but were easily extracted, so that they were suitable for Cupid's quiver. Compare *Romeo and Juliet*, II. iv. 15: "The very pin of his heart cleft with the blind bow-boy's *butt-shaft*." No other example has been adduced by the authorities, but I find it in Ben Jonson's *Cynthia's Revels*, v. iii. (again in Cupid's possession): "I fear thou hast not arrows for the purpose. *Cupid.* O yes, here be of all sorts—flights, rovers and *butt-shafts*." See note at "bird-bolt," IV. iii. 22.

167. *Spaniard's rapier*] See *Merry Wives*, II. i. 227, note in Arden edition.

167, 168. *first and second cause*] Compare *As You Like It*, v. iv. 52, 69, and *Romeo and Juliet*, II. iv. 26. Evidently technical terms in the duello. Halliwell gives a long extract (quoted by Furness) from Vincentio Saviola's *Honor and Honorable Quarrels*, 1594, which is not satisfactory. Furness says there may be a book not yet discovered where these causes of quarrels are clearly defined. This seems to me undoubted. Is Caranza's *Grammar of Quarrels* no longer extant? He was a native of Seville and governor of Honduras, who laid down the laws of duelling in *De la Filosofia de las Armas, de su destreza, y de la agresion y defension Christiana*, 1569, 1592 (Wheatley's ed. of Jonson's *Every Man in his Humour*); and that he had translated the many references in Jonson, Beaumont and Fletcher, and Massinger leave no doubt. See *Love's Pilgrimage*, v. iv., and especially Massinger's *Guardian*, III. iii.: "I have read Caranza, and find not in his Grammar of Quarrels that the injured man is bound to seek for reparation at an hour." Gifford says in a note to this, these writers spoke of him "generally with the ridicule which he deserves"—an adroit way of pretending he knew the book, which we may doubt. The Grammar was probably earlier than Saviola's work, which is too late for illustration of *Love's Labour's Lost*. Moreover Caranza was a Spaniard. Other allusions occur (as "fight by the booke" in Dekker's *Gull's Horn Book*), especially in Jonson's *Alchemist*, IV. i. (1610). Jonson was an enthusiastic collector of grammars; he refers several times to "the great Caranza," and he is always the best contemporary authority. Subtle instructs Kastril on the "grammar and logic and rhetoric of quarrelling," and

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second cause will not serve my turn; the passado he respects not, the duello he regards not: his disgrace is to be called boy, but his glory is to subdue men. Adieu, valour! rust, rapier! be still, drum! for your manager is in love; yea, he loveth. Assist me, some extemporal god of rhyme, for I am sure I shall turn [a] sonnet. Devise, wit; write, pen; for I am for whole volumes in folio. [*Exit.*

169. *duello*] *duella* Q 1. 172. *manager*] *Armiger* Collier MS. (!) 174. *sonnet*] Ff, Qq; *sonneteer* or *sonneter* Hanmer, etc.; *a sonnet* Amyot; *sonnets* Verplanck, Halliwell; *sonnet-maker, sonnet-monger, sonnetist* various modern editors.

tells him "You must render *causes*, child, Your first and second intentions, know your *causes*," etc. Marston in his *Scourge of Villainy* (1598) refers to Vincentio Saviolo, which is the earliest reference I have met with. See next note.

168. *passado*] See *Romeo and Juliet*, II. iv. 26, and III. i. 88. "A forward thrust with the sword one foot being advanced at the same time" (*New Eng. Dict.*). From the Spanish *pasada*. Jonson gives it *passada* in *Every Man in his Humour*. Howell's *Vocabulary* (1659) gives the different forms: "To make a pass, *Far' una passata; Faire une passade; Hazer passada*," in Italian, French and Spanish. Marston, quoting from Saviolo apparently, has "sly *passatas*, Stramazones, resolute stocatas" (*Scourge of Villainy*, Sat. xi. [1598]). Saviolo's full title is: "Vincentio Saviolo his Practise. In two Bookes. The first intreating of the use of the Rapier and Dagger. The second of Honor and honorable Quarrels. London. Printed by John Wolfe, 1595." It contains a chapter "Of the Duello or Combat." The second part is marked "Printed by John Wolfe 1594." The whole work is a small quarto with six large woodcuts of men duelling. It contains 154 pages. A copy is catalogued by Quaritch, February, 1905.

169. *duello*] the correct practise of duelling. Both this word and "duellist" (Harvey's *Pierce's Supererogation*, 1592) preceded "duel" in English use. Ben Jonson has it in *Cynthia's Revels*, I. i. (1600): "one that . . . was your first that ever enriched his country with the true laws of the *duello*." Compare *Gesta Grayorum*, 1594 (Nichols' *Progresses*, iii. 284): "Item, no Knight of this Order shall, in point of honour, resort to any grammar-rules out of the books *De Du[e]llo*, or such like." This is perhaps a direct reference to Caranza's work.

172. *manager*] The earliest example of this word in *New Eng. Dict.* Compare Jonson, *Every Man in his Humour*, I. iv. (1598): "You do not *manage* your weapon with any facility or grace to invite me." "Manage arms" occurs twice in Marlowe's *Tamburlaine*, part i. Armado's mock-dignity here becomes the true thing in *Othello*, IV. iii. 353.

173. *extemporal*] Compare G. Harvey (Grosart, i. 111), 1579: "To his very unfriendly frende that procurid ye edition of his so slender and *extemporall* devises."

173, 174. *turn [a] sonnet*] is such a natural expression that I prefer it to "turn sonneter." But the article is hardly necessary, and *sonnet* may be taken generally for *verse*. For *turn* in this sense, compare "*turn* his merry note Unto the sweet bird's throat" (*As You Like It*, II. v. 3). Furness thinks that Armado means he will become an abstract sonnet, he is so saturated with love. For "turn a sonnet" compare also the parallel "turn a song" in Thos. Brewer's (prose) *Merry Devil of Edmonton*, 1608 (p. 50, rep. of 1631 edition): "M. Parson *turned* his song," and "they *turned* it to his mind" (*ibid.*). At IV. i. 86 we find the sonnet Armado turns. The expression in *As You Like It* occurs earlier in Hall's *Satires*, VI. i. (1598): "Whiles threadbare Martiall *turns* his merry note."

174, 175. *Devise . . . in folio*] Compare G. Harvey, *Foure Letters* (Grosart, i. 200), 1592: "a famous *deviser in folio*."

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ACT II

SCENE I.—*The Same.*

Enter the PRINCESS *of France*, ROSALINE, MARIA, KATHARINE, BOYET, *Lords, and other Attendants.*

Boyet. Now, madam, summon up your dearest spirits:
Consider who the king your father sends,
To whom he sends, and what's his embassy:
Yourself, held precious in the world's esteem,
To parley with the sole inheritor
Of all perfections that a man may owe,
Matchless Navarre; the plea of no less weight
Than Aquitaine, a dowry for a queen.
Be now as prodigal of all dear grace
As Nature was in making graces dear
When she did starve the general world beside,
And prodigally gave them all to you.

Prin. Good Lord Boyet, my beauty, though but mean,
Needs not the painted flourish of your praise:
Beauty is bought by judgment of the eye,
Not utter'd by base sale of chapmen's tongues.
I am less proud to hear you tell my worth
Than you much willing to be counted wise

Enter . . .] Rowe; *Enter the Princesse of France with three attending Ladies and three Lords* Qq, Ff. 13. *Prin.*] Ff 2, 3, 4; *Queen* Qq, F 1. *Lord*] *L.* Qq, Ff.

1. *summon up your dearest spirits*] bring forward your best wits. Compare "muster your wits," v. ii. 85; an expression used by Dekker (Grosart, ii. 95).

5. *inheritor*] owner. See *Richard III.* iv. iii. 34; and Dekker, *Belman of London* (Grosart, iii. 74): "The admiration of these Bewties made mee so enamoured, and so really in love with the *inheritor* of them."

6. *owe*] own; as at i. ii. 100; and commonly.

7. *plea*] that which is pleaded for.

14. *flourish*] ornamentation.

16. *chapmen*] merchants, dealers.

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In spending your wit in the praise of mine.
But now to task the tasker: good Boyet,
You are not ignorant all-telling fame
Doth noise abroad Navarre hath made a vow,
Till painful study shall outwear three years,
No woman may approach his silent court:
Therefore to us seemeth it a needful course,
Before we enter his forbidden gates,
To know his pleasure; and in that behalf,
Bold of your worthiness, we single you
As our best-moving fair solicitor.
Tell him the daughter of the King of France,
On serious business craving quick dispatch,
Importunes personal conference with his grace.
Haste, signify so much; while we attend,
Like humbled-visaged suitors, his high will.

Boyet. Proud of employment, willingly I go.

Prin. All pride is willing pride, and yours is so. [*Exit Boyet.*
Who are the votaries, my loving lords,
That are vow-fellows with this virtuous duke?

First Lord. Lord Longaville is one.

Prin. Know you the man?

Mar. I know him, madam: at a marriage-feast,
Between Lord Perigort and the beauteous heir
Of Jaques Falconbridge, solemnized
In Normandy, saw I this Longaville:

19. *your wit in the praise*] Qq, F 1; *thus your wit in praise*, Ff 2, 3, 4. 21. *You . . .*] Prin. *You . . .* F 1, Q 2. 32. *Importunes*] *Importuous* Q 1. 34. *visaged*] Ff, Q 2; *visage* Q 1. 36. [*Exit Boyet*] Dyce; *Exit* Qq, Ff (after previous line). 37, 38. Prose in Qq, Ff; verse Rowe (ed. 2) *et seq.* 39. First Lord. *Lord Longaville*] Capell; Lor. *Longavill* Qq, Ff. 40. *Mar.*] Rowe; 1 *Lady.* Qq, Ff. 40-43. *madam : at . . . solemnized, In*] Capell; *madame at . . . solemnized In* Qq, Ff.

20. *task the tasker*] task him who tasks; like the old "the guiler is beguiled" in Gower.

21. *all-telling*] reporting everything. Shakespeare has many compounds in which *all* is the first member.

28. *Bold*] confident.

29. *fair*] just, equitable.

34. *humble - visaged*] Elsewhere Shakespeare has *grim-visaged, pale-visaged, tripe-visaged.* "Sable-visaged night" occurs in the Prologue to *The Merry Devil of Edmonton* (*circa* 1600); Jonson speaks of the "brass-visaged monster Barbarism" (*Every Man in his Humour*); Nashe has "Wilt thou be so hardy and iron-visaged" (*Foure Letters Confuted* [Grosart, ii. 255]).

42. *solemnized*] The last syllable bears an accent.

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A man of sovereign parts he is esteem'd;
Well fitted in the arts, glorious in arms:
Nothing becomes him ill that he would well.
The only soil of his fair virtue's gloss,
If virtue's gloss will stain with any soil,
Is a sharp wit match'd with too blunt a will;
Whose edge hath power to cut, whose will still wills
It should none spare that come within his power.

Prin. Some merry mocking lord, belike; is 't so?

Mar. They say so most that most his humours know.

Prin. Such short-liv'd wits do wither as they grow.
Who are the rest?

Kath. The young Dumain, a well accomplish'd youth,
Of all that virtue love for virtue lov'd:
Most power to do most harm, least knowing ill,
For he hath wit to make an ill shape good,
And shape to win grace though he had no wit.
I saw him at the Duke Alençon's once;
And much too little of that good I saw
Is my report to his great worthiness.

Ros. Another of these students at that time
Was there with him, as I have heard a truth,

44. *of sovereign parts*] Ff, Q 2; *of soveraigne peerelsse* Q 1. 45. *in the arts*] Ff 2, 3, 4; *in arts* Qq, F 1. 47, 48. *gloss*] *glose* Q 1. 60. *he*] *she* F 1, Q 2. 61. *Alençon's*] *Alansoes* Qq, F 1. 65. *as*] Ff, Q 2; *if* Q 1.

45. "To cure what was supposed to be the defective rhythm of this line, the Second Folio added '*the* Arts'" . . . (Furness). "The line, as we have it here, is rhythmical if the pause after 'Arts' be properly observed" (Johnson). Craig would prefer "Well fitted *he* in arts."

46. *would well*] would do well.

54. *short-liv'd wits do wither as they grow*] Compare the Latin proverb *Is cadit ante senem qui capit ante diem*, to which the common one in the sixteenth century, "soon ripe soon rotten," is equivalent. It is in Heywood (Sharman's ed. p. 47), 1546. Ascham, in *The Scholemaster* (Arber, pp. 32-34), has much about quick wits: "Quicke wittes commonlie be apte to take, unapte to keepe . . . like over sharpe tooles, whose edges be verie soone turned. . . . In youthe also they be readie scoffers, privie mockers, and ever over light and merry. . . . They be like trees that shewe forth faire blossoms . . . but bring out small and not long lasting fruite . . . amongest a number of quicke wittes in youthe, fewe be found in the end . . . but decay and vanish, men know not which way." Compare Harvey's *Foure Letters* (Grosart, i. 193): "Flourishing M. Greene is most wofully faded, and whilest I am bemoaning his overpiteous decay; and discoursing the usuall success of such ranke wittes, loe, his sworne brother, M. Pierce Penni-lesse (still more paltery)," etc.

60. *he*] *she*, of Folio, might be defended, as referring to his *virtue* personified, which is placed with a capital V. His Shape would win grace, even if his Virtue was devoid of wit.

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Biron they call him; but a merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal.
His eye begets occasion for his wit;
For every object that the one doth catch
The other turns to a mirth-moving jest,
Which his fair tongue (conceit's expositor)
Delivers in such apt and gracious words
That aged ears play truant at his tales,
And younger hearings are quite ravished;
So sweet and voluble is his discourse.

Prin. God bless my ladies! are they all in love,
That every one her own hath garnished
With such bedecking ornaments of praise?

First Lord. Here comes Boyet.

Re-enter BOYET.

Prin. Now, what admittance, lord?

Boyet. Navarre had notice of your fair approach;
And he and his competitors in oath
Were all address'd to meet you, gentle lady,
Before I came. Marry, thus much I have learnt;
He rather means to lodge you in the field,
Like one that comes here to besiege his court,
Than seek a dispensation for his oath,

80. *First Lord*] *Lord* Q 1; *Ma.* Ff, Q 2. 84. *much*] omitted Ff 2, 3, 4.

69. *begets*] produces, gets.

74. *play truant*] leave their work, idle, trifle. See *The Merry Wives of Windsor*, v. i. 27.

76. *voluble*] fluent. See again III. i. 60; *The Comedy of Errors*, II. i. 92; and *Othello*, II. i. 242. In Cotgrave, 1611. Dekker uses it in his *Lanthorne and Candle-light* (Grosart, iii. 188), 1609: "the high and ratling Dutch; the unfruitfull crabbed Irish, and the *voluble* significant Welch." But it is to Puttenham we must look for a parallel (as in the case of "vulgar," IV. i. 68, 69): "The utterance in prose is not of so great efficacie, because . . . not so *voluble* and slipper on the tongue" (p. 24, and again pp. 134, 168); and at p. 156: "a broad and *voluble* tong, thinne and movable lippes, teeth even." And p. 111, speaking of the sphere: "he is even and smooth . . . most *voluble* and apt to turne." These last examples suffice to illustrate III. i. 60. It occurs in Lyly's *Endymion*, III. iii.: "I find my tongue *voluble*, my heart venturous," etc.

80. *admittance*] permission to enter.

82. *competitors*] associates, partners. Compare *The Two Gentlemen of Verona*, II. vi. 35.

83. *address'd*] made ready.

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To let you enter his unpeopled house.
Here comes Navarre.

Enter KING, LONGAVILLE, DUMAIN, BIRON, *and Attendants.*

King. Fair princess, welcome to the court of Navarre.
Prin. Fair I give you back again; and welcome I have not yet: the roof of this court is too high to be yours, and welcome to the wide fields too base to be mine.
King. You shall be welcome, madam, to my court.
Prin. I will be welcome then: conduct me thither.
King. Hear me, dear lady; I have sworn an oath.
Prin. Our Lady help my lord! he'll be forsworn.
King. Not for the world, fair madam, by my will.
Prin. Why, will shall break it will, and nothing else.
King. Your ladyship is ignorant what it is.
Prin. Were my lord so, his ignorance were wise,
Where now his knowledge must prove ignorance.
I hear your grace hath sworn out house-keeping:

88. *unpeopled*] Ff, Q 2; *unpeeled* Q 1, Cambridge (1863). 89. [*The Ladies mask*] Capell. 90. *King*] *Navar.* Qq, Ff. 100. *it will*] Qq, Ff; *it; will* Capell *et seq.*

88. *unpeopled*] The arguments in favour of the Quarto reading "unpeeled" are far from convincing. Compare *As You Like It*, III. ii. 134, and *Richard II.* I. ii. 69. But the term here has undoubtedly the sense of without servants or attendance suitable for such guests. "People," meaning retinue, servants, is very commonly found in Shakespeare, and the King has forsworn hospitality and womankind.

99. *by my will*] willingly.

100. *it will*] its will, that is to say, mockingly, your will—my will shall break yours. Quibbling with the word "will" was inevitable at this time. There may be a reference here to the usual sense of desire (sensual) occurring in the common phrase "A woman will have her *will*."

104. *sworn out house-keeping*] sworn house-keeping at an end, sworn it away, outsworn it, as in I. ii. 60. An odd construction. But the Princess is alluding to the deadly sin of foregoing and banishing hospitality, another sense of the word "house-keeping." This was one of the cries of the people, especially the "poor players," against the rich at the time. The commentators have argued much about the meaning of the words "deadly sin" to no purpose. Hanmer reads "Not sin to break it." Halliwell says the Princess merely means the King is in a dilemma. Cartwright says "to keep that oath" should read "to break that oath." Dyce adopted Hanmer's reading of *Not*, but that is as erroneous as unwarrantable. That line merely refers, casually, to the sin of perjury. See *Sir John Oldcastle*, I. iii.: "*housekeeping* decays in every place Even as Saint Peter writ, still worse and worse . . . your backs, the devil and pride, has cut the throat of all good housekeeping." And Nashe, *Summer's Last Will* (Hazlitt's *Dodsley*, viii. 80), 1592: "there 's many an old god is now gone out of fashion. So is the god of hospitality." And Massinger, *City Madame*, v. i.: "Hospitality a virtue grown obsolete and useless." In the

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'Tis deadly sin to keep that oath, my lord,
And sin to break it.
But pardon me, I am too sudden-bold:
To teach a teacher ill beseemeth me.
Vouchsafe to read the purpose of my coming,
And suddenly resolve me in my suit.

King. Madam, I will, if suddenly I may.

Prin. You will the sooner that I were away,
For you 'll prove perjur'd if you make me stay.

Biron. Did not I dance with you in Brabant once?

Ros. Did not I dance with you in Brabant once?

Biron. I know you did.

Ros. How needless was it then to ask the question!

Biron. You must not be so quick.

Ros. 'Tis long of you that spur me with such questions.

Biron. Your wit's too hot, it speeds too fast, 'twill tire.

Ros. Not till it leave the rider in the mire.

Biron. What time o' day?

Ros. The hour that fools should ask.

Biron. Now fair befall your mask!

106, 107. *And . . . sudden-bold*] one line Q 1. 106. *And*] *Not* Hanmer, Dyce. 110. [*Gives a paper.*] edd. omitted (Cambridge, Globe). 115, 117. etc., to 125. *Ros.*] *Kather.* Q 1. 116-118. Two lines ending *then, quick* Capell.

Three Ladies of London (Hazlitt's *Dodsley*, vi. 317), 1584, Lucre kills Hospitality on the stage. Allusions are endless. See Harrison's *Description of England*, 1577. Avarice and Pride, two of the seven deadly sins, were the death of *house-keeping*. See Romans xii. 13.

110. *suddenly*] immediately. The Princess's brusquerie has already appeared at line 91. It is her natural part to affect some chagrin at the discourtesy of her reception and the King's decree.

118. *quick*] sharp.

119. *long of you*] owing to you. Common provincially. Compare Palsgrave, 1530: "I am *longe* of this strife: *je suis en cause de cest estrif.*" This signification has a special article in *New Eng. Dict.* in adverb *Along*. The prefix was dropt about the sixteenth century. It is the earliest in examples of use of "along."

spur . . . questions] "To spur one a question" was a phrase in use. I have only met it once elsewhere—in J. Rainoldes, *Overthrow of State Plays* (ed. 1629, p. 60), 1593: "You were disposed to *spurre him idle questions.*"

119, 120. *wit . . . spur . . . speed*] *spur* and *speed* come together naturally—both are frequently applied to wit. As "Fresh *wits* need no *spur*" (Ben Jonson, *Case is Altered*, II. iii. [1598]); and "fooled you up In a new suit with the best *wits* in being, And kept their *speed.*" And Skelton's "Where is my *wyt?*" "The devyll *spede* whyt" (quickly), in *Magnyfycence*, and *Why Come ye not to Courte.*

124. *fair befall*] A very old phrase occurring in Langland's *Piers the Plowman* (1377), and a favourite with Shakespeare. Craig refers to Burns' *Lines to a Haggis:* "*Fair fa'* your honest sonsy face."

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Ros. Fair fall the face it covers!
Biron. And send you many lovers!
Ros. Amen, so you be none.
Biron. Nay, then will I be gone.
King. Madam, your father here doth intimate
The payment of a hundred thousand crowns;
Being but the one half of an entire sum
Disbursed by my father in his wars.
But say that he, or we, as neither have,
Receiv'd that sum, yet there remains unpaid
An hundred thousand more; in surety of the which,
One part of Aquitaine is bound to us,
Although not valued to the money's worth.
If then the king your father will restore
But that one half which is unsatisfied,
We will give up our right in Aquitaine,
And hold fair friendship with his majesty.
But that, it seems, he little purposeth,
For here he doth demand to have repaid
A hundred thousand crowns; and not demands
On payment of a hundred thousand crowns
To have his title live in Aquitaine;
Which we much rather had depart withal,
And have the money by our father lent,
Than Aquitaine, so gelded as it is.

135. *An*] Ff, Q 2; *A* Q 1. 143. *repaid*] *repaie* F 1, Q 2. 145. *On*] Theobald; *One* Qq, Ff.

129. *intimate*] suggest. Hunter refers to this long speech in a note to the words "shall relate," I. i. 170. He says there: "The non-fulfilment of the expectation which these words raise is one proof that in this play Shakespeare was working on a story formed for him, not inventing one for himself: and this is further proved, so that there can be no doubt in the world about it, by the long speech of Ferdinand, in which the poet endeavours to express in verse what is more befitting for prose, the intractable matter of a money account." Shakespeare found no difficulty in this "endeavour," here or elsewhere. But there must have been a foundation for this tale or fragment of history.

147. *depart withal*] part with, surrender.

149. *gelded*] impaired, reduced in power or value. The term was commonly applied to livings where the patron put in the incumbent, pocketing most of the income himself. Nashe says that "he that first *gelt* religion or church livings . . . was Cardinal Wolsey" (*Unfortunate Traveller* [Grosart, v. 55], 1594). "*Gelded* parsonage" occurs in *Return from Parnassus* (Hazlitt's *Dodsley*, ix. 135), 1602; "*gelded* chapel" in Hall's *Satires*, IV. ii. (1598); "*gelded* vicarage" in Marston and Shirley; and "*gelded* bishoprick" in Sir John Harington (*Nugæ Antiquæ*, i. 101).

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Dear princess, were not his requests so far
From reason's yielding, your fair self should make
A yielding 'gainst some reason in my breast,
And go well satisfied to France again.
Prin. You do the king my father too much wrong
And wrong the reputation of your name,
In so unseeming to confess receipt
Of that which hath so faithfully been paid.
King. I do protest I never heard of it;
And if you prove it I 'll repay it back,
Or yield up Aquitaine.
Prin. We arrest your word:
Boyet, you can produce acquittances
For such a sum from special officers
Of Charles his father.
King. Satisfy me so.
Boyet. So please your grace, the packet is not come
Where that and other specialties are bound:
To-morrow you shall have a sight of them.
King. It shall suffice me: at which interview
All liberal reason would I yield unto.
Meantime, receive such welcome at my hand
As honour, without breach of honour, may
Make tender of to thy true worthiness.
You may not come, fair princess, in my gates;
But here without you shall be so receiv'd,
As you shall deem yourself lodg'd in my heart,
Though so denied farther harbour in my house.

168. *would I*] Ff, Q 2; *I will* Q 1. 172. *in*] Ff, Q 2; *within* Q 1. 175. *farther*] Ff, Q 2; *fair* Q 1.

160. *arrest your word*] seize your word as security. The expression occurs again in *Measure for Measure*, II. iv. 134. The *New Eng. Dict.* has these two and no other instances. Shakespeare may have found this uncommon expression in Sidney's *Arcadia*, bk. i. (edition 1739, i. 121-122), *ante* 1586: "She took the advantage one day, upon Phalantus's unconscionable praising of her, and certain castaway vows how much he would do for her sake, to *arrest his word* as soon as it was out of his mouth, and by the vertue thereof to charge him to go with her."

175. *farther*] I agree with Knight. *Fair* is a weak epithet. *Farther* of the Folio meaning much more; that "the Princess is to be lodged, according to her rank, without the gates—although denied a *farther* advance, lodging within the King's house." "Farther" becomes almost a monosyllable, by process of slurring, in speech.

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Your own good thoughts excuse me, and farewell:
To-morrow we shall visit you again.
Prin. Sweet health and fair desires consort your grace!
King. Thy own wish wish I thee in every place! [*Exit.*
Biron. Lady, I will commend you to my own heart.
Ros. Pray you do my commendations; I would be glad to see it.
Biron. I would you heard it groan.
Ros. Is the soul sick?
Biron. Sick at the heart.
Ros. Alack! let it blood.
Biron. Would that do it good?
Ros. My physic says, ay.
Biron. Will you prick 't with your eye?
Ros. No point, with my knife.
Biron. Now God save thy life!
Ros. And yours from long living!
Biron. I cannot stay thanksgiving. [*Retiring.*
Dum. Sir, I pray you, a word: what lady is that same?
Boyet. The heir of Alençon, Katharine her name.
Dum. A gallant lady. Monsieur, fare you well. [*Exit.*
Long. I beseech you a word: what is she in the white?
Boyet. A woman sometimes, if you saw her in the light.
Long. Perchance light in the light. I desire her name.
Boyet. She hath but one for herself; to desire that were a shame.

177. *we shall*] Ff, Q 2; *shall we* Q 1. 180. *my own*] Ff; *my none* Q 1; *mine own* Q 2. 180, 183, 185, 187, 189, 191, 193. *Biron*] *Ber.* Q 1; *Boy.* Ff, Q 2. 184. *soul*] Ff, Q 2; *fool* Q 1. 190. *No point*] *No poynt* (italics) Qq, Ff. 193. [*Retiring*] Capell; [*Exit. Enter Dumain* Qq, Ff. 195. *Katharine*] Singer (Capell conj.); *Rosaline* Qq, Ff. 198. *if*] Ff, Q 2; *and* (for *an*) Q 1.

184. *soul*] Remembering what a favourite expression "poor soul" is with Shakespeare, and that the word is used twice elsewhere in this play (I. i. 243; IV. i. 90) meaning person, I give it the preference to fool.

186. *let it blood*] bleed him. An expression of the time, as in Lyly's *Mydas*, II. i.: "Hee is the man, that being *let blood*, carries his arme in a scarfe of his mistresse favour."

190. *No point*] not at all. Florio (*World of Words*, 1598) has: "*Punto*, . . . never a whit, no jot, *no point* as the frenchmen say" (Malone). There is a pun on the word "point." The phrase occurs commonly enough, as in *Doctor Dodypoll* in Bullen's *Old Plays*. See later in the present play, V. ii. 277.

193. *I cannot stay thanksgiving*] There is an allusion here to the long graces before a meal at this time. See notes to *Measure for Measure*, I. ii. 15 (Arden edition, p. 8).

199. *light*] wanton, quibblingly. A very common sense in Shakespeare.

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Long. Pray you, sir, whose daughter?
Boyet. Her mother's, I have heard.
Long. God's blessing on your beard!
Boyet. Good sir, be not offended.
She is an heir of Falconbridge.
Long. Nay, my choler is ended.
She is a most sweet lady.
Boyet. Not unlike, sir; that may be. [*Exit Long.*
Biron. What's her name in the cap?
Boyet. Rosaline, by good hap.
Biron. Is she wedded or no?
Boyet. To her will, sir, or so.
Biron. O you are welcome, sir. Adieu.
Boyet. Farewell to me, sir, and welcome to you. [*Exit Biron.*
Mar. That last is Biron, the merry mad-cap lord:
Not a word with him but a jest.
Boyet. And every jest but a word.
Prin. It was well done of you to take him at his word.

203. *on*] Qq, *a* Ff. 210. *Rosaline*] Singer; *Katherine* Qq, Ff. 213. *O you*] Q 1; *You* Ff, Q 2. 214. [*Exit Biron*] Q 1; *Exit.* Ff, Q 2.

203. *blessing on your beard*] Longaville, serious before, shows his irritation in mocking the waggish Boyet. Satirical references to one's beard were very common forms of chaff, and were generally summed up in the phrase "to play with one's beard," *i.e.* to insult, belittle. It occurs in Jonson's *Bartholomew's Fair*, IV. iii. To "make a man's beard" was to deceive him (Chaucer). See "play with one's *beard*" in *Damon and Pithias*, 1571. Nashe puts it "set him at naught and shake him by the *beard*" in *Pierce Penilesse*. Any allusion to one's beard was dangerous or unmannerly. Johnson says: "may you have sense more proportionate to your beard," but he often takes gibes too seriously. But see line 255 below.

211, 212. *wedded . . . To her will*] "*wedded* to calamity" occurs in *Romeo and Juliet*, III. iii. 3.

212. *or so*] "a mere expletive" (Schmidt, who collects ten examples in Shakespeare). Rather, as Craig says, "or something of that sort." See again v. i. 144. Compare Lyly's *Mother Bombie*, iv. 2: "He would never tire—it may be he would be so weary hee would goe no further, *or so*."

213. *O you*] See note, III. i. 164.

214. *Farewell . . . and welcome*] You are welcome to go. Hardly obsolete.

215. *mad-cap*] The earliest example of the word in the *New Eng. Dict.* Compare "*mad* wenches," line 257 below, and see note at passage. I reject the always violent senses of "mad" in this place as given in the *New Eng. Dict.* The word has a playful use, nearly our "droll." Greene has "crue of Popish *madcaps*" in *The Spanish Masquerado* (Grosart, v. 265), which is probably earlier. There, and again in his *Orlando Furioso*, the word means madman (see note at "thrasonical," v. i. 12), but not here. The word "mad-cap" occurs in Lyly's *Endymion*, v. ii.: "O *lepidum caput*, O *mad-cap* master! You were worthy to winne Dipsas were she as olde againe."

217. *take him at his word*] take him up, or talk to him in his own strain. Not our sense of adopting a suggestion, which occurs in *The Comedy of Errors*, I. ii. 17. See also Heywood's *If you know not me, you know no body* (Pear-

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Boyet. I was as willing to grapple as he was to board.
Mar. Two hot sheeps, marry?
Boyet. And wherefore not ships?
No sheep, sweet lamb, unless we feed on your lips.
Mar. You sheep, and I pasture: shall that finish the jest?
Boyet. So you grant pasture for me.
Mar. Not so, gentle beast:
My lips are no common, though several they be.
Boyet. Belonging to whom?
Mar. To my fortunes and me.
Prin. Good wits will be jangling; but, gentles, agree:
This civil war of wits were much better us'd
On Navarre and his book-men, for here 'tis abus'd.
Boyet. If my observation which very seldom lies,
By the heart's still rhetoric disclosed with eyes,
Deceive me not now, Navarre is infected.
Prin. With what?

222. [*Offering to kiss her*] Capell.

son, i. 215), 1605: "bones-a-me, Ile *take you at your word*, Besides I hope these honest gentlemen, Will save my credit."

219. *ships*] pronounced like "sheeps" at this time, and affording quibbling again in *The Two Gentlemen of Verona*, I. i. 73, and in *The Comedy of Errors*, IV. i. 94, two of Shakespeare's earliest plays. So engrained was this pun that the saying "lose not the sheep for a halfp'orth of tar" was sometimes written "ship," which serves as well.

220. *feed on your lips*] Malone appropriately cites *Venus and Adonis*: "Feed where thou wilt, on mountain or on dale; Graze on my lips" (Steevens, 1793).

223. *common, though several*] "fields that were enclosed were called severals, in opposition to commons; the former belonging to individuals, the latter to the inhabitants generally" (Halliwell). Maria says: "no doubt my lips are good pasturing, but they are private and reserved," with quibbling on "several." Boyet immediately sees her meaning and asks for whom? Nares and Steevens give several examples, but the best is Johnson's: "Of a lord that was newly married, one observed that he grew fat; 'Yes,' said Sir Walter Raleigh, 'any beast will grow fat, if you take him from the *common* and graze him in the *several*.'" Malone, Nares and others make a difficulty out of the use of "though" here quite needlessly. But should they insist upon it, the reply is easy: Shakespeare, like other writers of the time, gave "though" the meaning "since," "inasmuch as." See *Othello*, I. i. 70, and III. iii. 146, and notes (Arden edition, pp. 10, 133).

225. *Good wits*, etc.] Lyly has "*Good wits* will apply" (*Sapho and Phao*, III. ii. [1584]). Dekker put it "*Good wits* love good wine" (*The Honest Whore*, part ii.); and "Good wits jump" became proverbial later (*Wits Recreations*, 1640).

227. *book-men*] See IV. ii. 33.

229. *still rhetoric*] Malone compares Daniel, *Complaint of Rosalind* (1594): "Sweet *silent rhetorick* of persuading eyes; Dumb eloquence"—which brings us back to the present play, IV. iii. 57.

231-253. *With what? . . . lie*] Put in the margin (with many other previous and subsequent passages) by Pope. Mentioned merely to show what liberties the earlier commentators took with the text.

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Boyet. With that which we lovers entitle affected.
Prin. Your reason?
Boyet. Why, all his behaviours did make their retire
To the court of his eye, peeping thorough desire:
His heart, like an agate, with your print impress'd,
Proud with his form, in his eye pride express'd:
His tongue, all impatient to speak and not see,
Did stumble with haste in his eyesight to be;
All senses to that sense did make their repair,
To feel only looking on fairest of fair:
Methought all his senses were lock'd in his eye,
As jewels in crystal for some prince to buy;
Who, tend'ring their own worth from whence they were glass'd,
Did point out to buy them, along as you pass'd:
His face's own margent did quote such amazes,

234. *did*] Q 1; *doe* Ff, Q 2. 244. *whence*] Ff, Q 2; *where* Q 1. 245. *point out*] Ff, Q 2; *point you* Q 1.

236. *like an agate*] Figures and mottoes were commonly cut in agate and worn as rings, the lineal descendants of the engraved gems of the ancients. Compare *Doctor Dodypoll* (Bullen's *Old Plays*, iii. 111): "See there (my Lord) this *agget* that containes The image of that Goddesse and her sonne Whom auncients held the sovereignes of Love"; and in Nichols' *Progresses*, ii. 52, a New Year's gift of 1576-77 is "an *agathe* of Neptune sett with 6 very small rubyes," etc.

238. *His tongue . . .*] "His tongue, not able to endure the having merely the power of speaking without that of seeing" (Dyce).

241. *fairest of fair*] So Lodge in *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 67), 1590: "that Goddesse at whose shrine I doe bende all my devotions: the most *fayrest of all faires*, the Phœnix of all that sexe."

243. *jewels in crystal for some prince*] One of the New Year's gifts presented to Queen Elizabeth in 1573-74 is described as "a juell, being a cristall garnished with golde; Adam and Eve enamuled white, and a cristole pendante garnished with golde, and four small perles pendaunte"; and in 1575-76: "a juell, being a cristall sett in golde with two storyes appearing on both sides with a small pendaunte" (Nichols, i. 380; ii. 1).

244. *tend'ring*] offering, proffering for acceptance. So Gabriel Harvey, *An Advertisement for Papp-hatchett* (1589): "fayre offer of preferment handsomely *tendered* unto some."

from whence] occurs at least nine times in Shakespeare's early plays and poems. "From where" seems to be "absent." This may be noted as an example of the rule editors have made to adhere to the Quarto through thick and thin. See Introduction. "From whence" is Shakespeare's own expression. See below, IV. iii. 301.

glass'd] enclosed in glass, referring to the crystal glass the jewels were placed in.

245. *point out*] Compare *Lucrece*, 1086; Sonnet cvi. 9; *Timon of Athens*, IV. iii. 225. The early use in the Sonnet decides me in favour of the Folio. See note at "from whence," line 244.

246. *margent*] Parallel passages, references and comments were commonly printed in the margins of books at this time. Compare *Romeo and Juliet*, I. iii. 86, and *Lucrece*, 102.

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That all eyes saw his eyes enchanted with gazes.
I 'll give you Aquitaine, and all that is his,
An you give him for my sake but one loving kiss.

Prin. Come to our pavilion: Boyet is dispos'd.

Boyet. But to speak that in words which his eye hath disclos'd.
I only have made a mouth of his eye,
By adding a tongue which I know will not lie.

Ros. Thou art an old love-monger, and speak'st skilfully.

Mar. He is Cupid's grandfather and learns news of him.

Ros. Then was Venus like her mother, for her father is but grim.

Boyet. Do you hear, my mad wenches?

Mar. No.

Boyet. What then, do you see?

Ros. Ay, our way to be gone.

Boyet. You are too hard for me.

[*Exeunt.*

250. *dispos'd*] inclined to be playful or merry. It occurs in Peele: "I pray let go, Ye are *disposed* I think" (*Edward I.* [Bullen's *Peele*, i. 135]). See Nares for examples from Beaumont and Fletcher's plays, and others. See below, v. ii. 466.

254. *love-monger*] Shakespeare has an even dozen of these compounds with *monger*. Nashe has a few others: news-monger, star-monger, devil-monger, metre-monger, complement-monger.

255. *grandfather*] Boyet is represented here as an elderly person, so that the beard allusion (line 203) may have had a personal reference to his stage make-up.

257. *mad wenches*] occurs again v. ii. 264. See note at "mad-cap" above, line 215. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 40): "Why then doth my Rosalynd grieve at the froune of Torismond . . . and more (*mad lasse*) to be melancholy, when thou hast with thee Alinda." Compare also "madman," v. ii. 338. A phrase of Lyly's, *Sapho and Phao*, i. iv. (1584): "Wee are *mad wenches*, if men marke our words: for when . . . we cry *away*, doe wee not presently say *go to*." And in *Mother Bombie*, ii. iii.

258. *too hard for me*] See again, iv. i. 136, and *As You Like It*, i. ii. 51. More than I can manage (Sense 7 in *New Eng. Dict.*). Very common provincially still. Compare Ben Jonson, *The Magnetic Lady*, iii. iv. (Chorus): "The boy is *too hard* for you, brother Damplay; best mark the play and let him alone."

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ACT III

SCENE I.—*The Same.*

Enter ARMADO *and* MOTH.

Arm. Warble, child: make passionate my sense of hearing.
Moth. [*Sings.*] Concolinel.
Arm. Sweet air! Go, tenderness of years; take this key, give enlargement to the swain, bring him festinately hither; I must employ him in a letter to my love.
Moth. Will you win your love with a French brawl?

Enter Armado and Moth] *Enter Braggart and his boy* Q 1; *Enter Braggart and Boys. Song* Ff, Q 2. 6. *Will you*] Ff, Q 2; *Master, will you* Q 1.

1. *make passionate my sense of hearing*] Puttenham, speaking "Of proportion by situation" (chap. x.), says: "This proportion consisteth in placing of every verse in a staffe or ditty by such reasonable distaunces as may best serve the eare for delight . . . which maner of situation, even without respect of the rime, doth alter the nature of the Poesie, and make it either lighter or graver, or more merry, or mournfull, and many wayes *passionate to the eare and heart of the hearer*" (Arber, pp. 97, 98).

2. *Concolinel*] The Folio informs us a song opens this Act, but it does not imply that this word is part of it, or even that the song is sung by Moth. The Quarto has only *Concolinel*, which has probably no more sense than *tirralirra*, etc., and merely means that Moth exercised his notes in a warble. "Warble" was the technical term for such utterances of melody. Compare Laneham's *Letter* (Burns' repr. p. 57), 1575: "cleared his voice . . . wiped his lips . . . tempered a string or two with his wrest, and after a little warbling on his harp for a prelude, came forth with a solemn song"; and at page 90: "my deep diapason, my wanton warbles, my running, my timing, my tuning, and my winkling." Perhaps it was a French symbol from the immediate mention of a French dance below. It seems to my ear that the second "c" *must* be soft, which suggests the word "solennel"—"together, seriously"—as another explanation. But probably Moth merely hums or warbles a tune, and this represents his effort.

4. *enlargement*] freedom. See *1 Henry IV.* III. i. 31.

festinately] in a hurry. The adjective appears in *King Lear*, III. vii. 10; and for both uses Shakespeare is the earliest authority in *New Eng. Dict.* The word was not so rare perhaps. Nashe has it as a verb in *Have With You to Saffron Walden* (Grosart, iii. 134): "he would accelerate and *festinate* his procrastinating ministers" (1596); and Ben Jonson uses it in *The Silent Woman*, III. ii. (1609): "Gentlemen, my princess says, you shall have all her silver dishes, *festinate*."

6. *French brawl*] A dance resembling the cotillon. Cotgrave makes the word

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Arm. How meanest thou? brawling in French?

Moth. No, my complete master; but to jig off a tune at the tongue's end, canary to it with the feet, humour it with turning up your eye, sigh a note and sing a note, sometime through the throat [as] if you swallowed love with singing love, sometime through the nose, as if

9. *the feet*] Ff, Q 2; *your feet* Q 1. 10. *eye*] Ff, Q 2; *eyelids* Q 1, Pope, Cambridge. 11. *as if*] Theobald; *if* Qq, Ff. 12. *singing love, sometime*] Theobald; *singing love sometime* Q 1; *singing, love some time* Ff, Q 2. *through the nose*] Ff 2, 3, 4; *through: nose* Qq, F 1.

equivalent to French *bransle*. The dance must have been very popular. In *Ancient Ballads and Broadsides* (p. 221) there is a ballad of date 1569 (or earlier) which begins: "Good fellowes all must go learne to daunce, The brydeall is full nerea a; There is a *brall* come out of Fraunce, The tryxt [trickiest] ye harde this yeare a: For I must leape, and thou must hoppe, And we must turne all three a; The fourth must bounce it lyke a toppe, And so we shall agree a. I praye thee, mynstrell, make no stoppe For we wyll merye be a." In Marston's *Pasquil and Katherine* (Act v.), 1600, one says, "what, gallants, have you ne'er a Page can entertain the pleasing time with some French *brawle* or song?"—which recalls Moth's position very plainly. The same dramatist describes a brawl at length in *The Malcontent*, IV. i. (1604), quoted by Steevens: "music!—we will dance. *Guer.* . . . Passa regis, or Bianca's *brawl? Aur.* We have forgot the *brawl*. *Fer.* So soon? 'tis wonder? *Guer.* Why, 'tis but two singles on the left, two on the right, three doubles forward, a traverse of six round: do this twice, three singles side, galliard trick-of-twenty corantopace; a figure of eight, three singles broken down, come up, meet, two doubles, fall back, and then honour." Furness has an interesting extract on the French braule or brawl of this time in its own country, from Arbeau's *Orchesographie*, 1589 (reprinted Paris, 1888). In the First Eclogue to Sidney's *Arcadia*, bk. i. (*ante* 1586), there is a brawl and song combined: "Then would they cast away their pipes, and, holding hand in hand, dance, as it were, in a *braul*, by the only cadence of their voices, which they would use in singing some short couplets, whereto the one half beginning, the other half should answer, saying—'We love, and have our loves rewarded'—the others would answer—'We love, and are no whit regarded' . . . etc., etc., then joining all their voices and dancing a faster measure, they would conclude with some such words—'As without breath no pipe can move, No music kindles without love.'" For "cadence" see below, IV. ii. 115.

8. *jig off a tune*] jerk off a tune, in the manner of a jig. The earliest use of the verb in *New Eng. Dict.* Compare *Hamlet*, III. i. 150. The verb occurs in an obscure (probably better left obscure) passage in Jonson's *Cynthia's Revels*, IV. i. (1600).

9. *canary*] dance, as if dancing the canaries. See *All's Well that Ends Well*, II. i. 79. To "dance the canaries" became a common expression for dancing in a lively fashion, as in Beaumont and Fletcher's *Rollo*, II. ii.; Middleton's *Spanish Gipsy*, IV. iii., and see Nares for more. Compare Dekker, *The Wonderfull Yeare* (Grosart, i. 136), 1603: "a drunkard, who no sooner smelt the winde, but he thought the ground under him *danced the canaries*." And Nashe's *Pierce Penilesse* (Grosart, ii. 33), 1592 (quoted in *New Eng. Dict.*). The passage in the text is the earliest reference we have to the dance, which appears to have been derived from the aborigines of the "Fortunate Isles" by the Spaniards. It is described by Arbeau (1589), quoted by Furness. See note at "French brawl" above, line 6.

10. *turning up your eye*] I much prefer the Folio here. We may lift up our eyelids (Proverbs xxx. 13), but to turn them is not so easy. Turning up the eye, or the white of the eye, was a usual expression, denoting Puritanism.

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you snuffed up love by smelling love; with your hat penthouse-like o'er the shop of your eyes; with your arms crossed on your thin-belly doublet like a rabbit on a spit; or your hands in your pocket, like a man after the old painting; and keep not too long in one tune, but a snip and away. These are complements, these are humours, these betray nice wenches, that would be betrayed without these; and make them men of note, (do you note, men?) that most are affected to these.

15. *thin-belly doublet*] Cambridge; *thinbellies doblet* Q 1; *thin belly doublet* Ff 1, 2, Q 2; *thin-belly doublet*, Ff 3, 4; *thin belly-doublet* Steevens, Schmidt, Craig; *thin belly's doublet* Collier. 21. *men of note, (do you note, men?) that*] Steevens; *men of note: do you note men that* Qq, Ff; *men of note—do you note me?—that* Hanmer, Cambridge.

14. *penthouse-like*] like an overhanging shed or projecting roof. Compare *Macbeth*, I. iii. 20, and *Much Ado About Nothing*, III. iii. 100. The hat over the eyes, penthouse-like, was the correct wear for a lover, or a critic, or any other malcontent. Compare Jonson, *The Devil is an Ass*, I. i.: "In a cloak to thy heel and a hat like a *penthouse*."

15. *arms crossed*] See III. i. 172 (note), and IV. iii. 132.

thin-belly doublet] The reading of the earliest texts agrees here and is correct. "Belly-doublet" is, in fact, nonsense, as Staunton says. Some doublets were stuffed, others were not; but the reference here is to the thinness of the belly, like a spitted rabbit's. Compare Dekker, *A Strange Horse-Race* (Grosart, iii. 335), 1613: "The third that came sneaking in was a leane, ill-faced, shotten-herring-bellied rascall."

16, 17. *like a man after the old painting*] Steevens' fascinating note here cannot be omitted (1793): "It was a common trick among some of the most indolent of the ancient masters, to place hands in the bosom or the pockets, to avoid the labour of representing them or to disguise their own want of skill to employ them with grace and propriety." Shakespeare refers here to some especially popular or well-known picture in which this "most indolent trick" was a prominent feature. Probably one that served for a "tailor's library." Parallels from old paintings are frequently adduced in the plays of the time, but we are generally favoured with their subject-names —omitted here. There is a well-known miniature of Sir Philip Sidney (Isaac Oliver) at Windsor Castle, figured in Jusserand's *English Novel in Shakespeare's Time*, that answers fairly well to the description—arms crossed over doublet—broad-brimmed hat—and one or very nearly both hands concealed.

18. *snip*] a scrap or shred. "Snip" belongs properly to the scissors, whether tailors' or barbers'. See *The Merry Wives of Windsor*, IV. v. 3, and note to Arden edition, pp. 185, 186.

a snip and away] "*and away*" is dealt with in this sense in *New Eng. Dict.* with only later examples. The common phrase in Shakespeare's time was "a snatch and away," which Dekker varies to "a licke at all sorts of learning, and away" (*Gull's Horn Book* [Grosart, ii. 258], 1609). Compare Higgins, *Nomenclator* (1584): "*Prandium statarium* . . . manger de bout en pied. A standing dinner which is eaten in haste . . . *A snatch and away*." And G. Harvey, *Foure Letters* (Grosart, i. 230), 1592: "*A snatch and away*, with Neoptolemus, and the common sort of students." Travellers reported that the dogs of Egypt drank this way along the Nile, on account of the crocodiles. See v. i. 56.

21. *(do you note, men?)*] I believe these words are addressed to the audi-

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Arm. How hast thou purchased this experience?
Moth. By my penny of observation.
Arm. But O, but O,—
Moth. The hobby-horse is forgot.
Arm. Call'st thou my love hobby-horse?

24. *penny*] Hanmer *et seq.*; *pen* (or *penne*) Qq, Ff.

ence, a common trick at this time. Gifford, in a note to Jonson's *Every Man in his Humour*, II. ii. (1598) ("we may wear motley at the year's end, and who wears motley, you know"), says "Jonson probably thought himself justified by the example of the ancients." However that may be, it is an indecorum constantly met with and justified much more satisfactorily by a stage-direction, in some cases, as "He speaks to the people" (*Maydes Metamorphosis* [Bullen's *Old Plays*, i. 118], 1600); "To one of the auditory" (*Three Lords and Three Ladies of London* [Hazlitt's *Dodsley*, vi. 395], 1589); and again, p. 431: "To the audients." Of course it is doubtful who inserted these directions, but they are in the old editions. See *Measure for Measure*, II. iv. 79 (Arden edition, note, pp. 55, 56).

24. *penny of observation*] money of my experience. "Penny" was commonly used for money in general. "A pennyworth of wit" is an ancient expression, and gave its name to a chapbook mentioned in Laneham's *Letter*, 1575, as *The Chapman of a Pennyworth of Wit* (Burns' repr. p. 38). The expression occurs in *How a Merchande dyd hys Wyfe betray* (Hazlitt's *Early Popular Poetry*, i. 198), *circa* 1500: "As thou art my trewe weddyd fere: Bye ye me a penyworth of wytt, And in youre hert kepe well hyt."

25, 26. *But O, but O,—The hobby-horse is forgot*] A frequent lament, of which this is perhaps the earliest example. Perhaps the words are a fragment of a popular song. The hobby-horse went out of fashion before the Puritanical movement against sports in general became rancorous. It was a popular adjunct of the morris-dance and other May-games, and is mentioned as early as 1557 (*New Eng. Dict.*) as a recognised village May-day sport. The words in the text occur again in *Hamlet*, III. ii. 126, and see Steevens' notes to the passage. See also Kemp's *Nine Daies Wonder* (ed. Dyce, Camden Soc. p. 8), 1600: "With hey and ho, through thicke and thin, The *hobby horse* quite forgotten, I followed as I did begin, Although the way were rotten." Dyce recommends his readers to Sir Walter Scott's *Abbot*, i. chap. xiv., for a description of the hobby-horse. The lament occurs also in Ben Jonson's *Bartholomew Fair*, v. iii., and in his *Masque of the Metamorphosed Gipsies*, and again in his *Satyr*. It is dwelt upon in Beaumont and Fletcher's *Woman Pleased* at some length. See also Cooke's Greene's *Tu Quoque* (quoted by Steevens). But the hobby-horse was by no means forgotten, so that these words are most likely a quotation. Two passages in proof of this may be given, although the subject is so trite, and amply dealt with by Nares and others. In Hayes' *Narrative of Gilbert's Voyage* (ed. Payne, 1880, p. 185), 1583, we are told: "Besides for solace of our people, and allurement of the savages, we were provided of music in good variety, not omitting the least toys, as Morris dancers, *hobby-horse* and May-like conceits to delight the savage people, whom we intended to win by all fair means possible." The other quotation is no less interesting from a widely different point of view. It is in a letter of Chamberlain's, dated 16th March, 1614 (*Court and Times of James I.* i. 304): "The second night [March 8] was a comedy of Clare Hall, with the help of two or three good actors from other houses, wherein David Drummond on a *hobby horse*, and Brakin the recorder of the town, under the name of Ignoramus, a common lawyer, bore great parts. The thing was full of mirth and variety . . . but more than half marred by extreme length."

27. *Call'st thou my love hobby-horse?*] *i.e.* drudge, hackney. Ben Jonson uses

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Moth. No, master; the hobby-horse is but a colt, and your love perhaps a hackney. But have you forgot your love?

Arm. Almost I had.

Moth. Negligent student! learn her by heart.

Arm. By heart, and in heart, boy.

Moth. And out of heart, master: all those three I will prove.

Arm. What wilt thou prove?

Moth. A man, if I live; and this, by, in, and without, upon the instant: by heart you love her, because your heart cannot come by her; in heart you love her, because your heart is in love with her; and out of heart you love her, being out of heart that you cannot enjoy her.

Arm. I am all these three.

Moth. And three times as much more, and yet nothing at all.

Arm. Fetch hither the swain: he must carry me a letter.

Moth. A message well sympathized: a horse to be ambassador for an ass.

36. *and this, by*] Theobald; (*and this*) *by* Qq, Ff.

this as a term of abuse in *Cynthia's Revels*, v. ii. (1600): "*Amorphus.* Make your play still upon the answer, sir. *Anaides.* Hold your peace, you are a *hobby-horse.*" And of a foolish lecherous person in *The Silent Woman*, iv. ii. (1609): "here be in presence have tasted of her favours. *Clerimont.* What a neighing *hobby-horse* is this!" In the latter passage it is equivalent to "colt" of line 28. See *Othello*, iv. i. 157 (and note, Arden edition, p. 190).

29. *hackney*] prostitute. Compare Nashe, *Christ's Teares* (Grosart, iv. 231, 232), 1593: "dormative potions to procure deadly sleepe, that when the *hackney* he hath payde for lyes by hym, hee may have no power to deale with her, but shee may steale from hym."

45. *well sympathized*] in good harmony. Lyly seems to have introduced the words "sympathia" and "sympathy" (Arber's *Euphues*, pp. 46, 236, etc.), which were both at once adopted by Greene (Grosart's *Greene*, iv. 219, vii. 41, and ix. 179). Lyly seems also first with verbs in *ize*. He has "Each one in course shall signorize awhile" in his *Woman in the Moone*, which cannot be later than 1580. A few lines lower he has "tyrannize." The word "sympathize" is perhaps due to Shakespeare. It is in Cotgrave, 1611. The minting of words in "ize" proceeded at a great rate at this time. Nashe is eloquent upon the subject in his To the Reader, *Christ's Teares* (Grosart, iv. 6), 1594: "To the second rancke of reprehenders that complain of my boystrous compound wordes, and ending my Italionate coyned verbes all in *Ize*, thus I replie. . . . Our English tongue of all languages most swarmeth with the single money of monosillables, which are the onely scandall of it. Bookes written in them and no other, seeme like shop-keepers boxes that containe nothing else, save halfpence, three-farthings and two-pences. Therefore what did me I, but having a huge heape of those worthlesse shreds of small English . . . had them to the compounders immediately . . . they carrie farre more state with them than

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Arm. Ha, ha! what sayest thou?
Moth. Marry, sir, you must send the ass upon the horse, for he is very slow-gaited. But I go.
Arm. The way is but short: away!
Moth. As swift as lead, sir.
Arm. Thy meaning, pretty ingenious?
Is not lead a metal heavy, dull, and slow?
Moth. *Minime*, honest master; or rather, master, no.
Arm. I say lead is slow.
Moth. You are too swift, sir, to say so:
Is that lead slow which is fir'd from a gun?
Arm. Sweet smoke of rhetoric!
He reputes me a cannon, and the bullet, that's he—
I shoot thee at the swain.
Moth. Thump then, and I flee. [*Exit.*
Arm. A most acute juvenal; voluble and free of grace!
By thy favour, sweet welkin, I must sigh in thy face:
Most rude melancholy, valour gives thee place.
My herald is return'd.

52. *Thy*] Ff, Q 2; *The* Q 1. 60. *voluble*] Ff, Q 2; *volable* Q 1. 62. *Most rude*] *Moist-eyed* Collier MS. (!)

any other, and are not halfe so harsh in their desinence as the old hobling English verbes ending in R." See note at v. ii. 667. But for the general pedantry of this play, see Introduction. Much of it may be referred to the term "pindarization," for which see Rabelais, ii. 6: "How Pantagrual met with a Limousin who affected to speak in learned Phrase." He "pindarizes," Rabelais says. And so most emphatically does Clove in Ben Jonson's *Every Man out of his Humour*, iii. etc., and many another. Both Shakespeare and Ben Jonson frequently refer to Rabelais. For an evil coinage with "ize," Sidney's *womanize* (*Arcadia*, bk. i.) may be mentioned.

54. *Minime*] *Latin*, by no means. Moth gives us more evidence of his Latin in v. i. 63. It was proper for pages to know Latin. See on this point, Introduction.

59. *Thump*] represents the sound of the cannon. Sometimes early writers used "dub a dub" for this purpose, as in Peele's *Old Wives Tale* (1874 ed. p. 454) and in the ballad *Winning of Cales* (Percy Folio, iii. 454). "Bounce" was for smaller fire-arms. Halliwell says "thump" refers to the stroke of the bullet (as in IV. iii. 22), but the bullet is still on its way to the mark.

60. *acute*] applied to the intellect. This is the earliest example in the *New Eng. Dict.* See below again at IV. ii. 67. The adverb occurs in *All 's Well that Ends Well*, I. i. 221. Ben Jonson has early parallels for both uses: "the most divine and *acute* lady in court" (*Every Man in his Humour*, III. i. [1598]); and "she has the most *acute* ready and facetious wit" (*Every Man out of his Humour*, IV. vi. [1599]).

juvenal] See note, I. ii. 8, above.

voluble] See note, II. i. 76, above.

61. *welkin*] See below, IV. ii. 5: "*coelo*, the sky, the *welkin*, the heaven."

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Re-enter MOTH *with* COSTARD.

Moth. A wonder, master! here's a costard broken in a shin.
Arm. Some enigma, some riddle: come, thy l'envoy; begin.
Cost. No egma, no riddle, no l'envoy; no salve in the mail, sir. O, sir, plantain, a plain plantain! no l'envoy, no l'envoy: no salve, sir, but a plantain!

64-121. *A wonder . . . let me loose*] Put in the margin by Pope. 65. *come, thy*] Qq, F 1; *no* Ff 2, 3, 4. *l'envoy; begin*] Capell; *lenvoy begin* Qq, Ff. 66. *the mail*] *thee male* Qq, F 1; *the male* Ff 2, 3, 4; *the vale* Johnson conj.; *them all* Knight (Tyrwhitt conj.). 67. *O*] Q 1, Ff 3, 4; *Or* Q 2, Ff 1, 2. *plain*] *pline* Q 1. 68. *no salve*] Qq, F 1; *or salve* Ff 2, 3, 4.

64. *costard*] apple, or head: "here's a head broken in the shin."

65. *enigma*] Compare Greene, *Tritameron*, pt. ii. (Grosart, iii. 145), 1587: "she tooke it either for some prophetic all *Ænigma* or els for a bare iest." A rare word at this time.

l'envoy] An address or send-off, usually placed at the end of a prose or poetical composition; often taking the form of a concise or obscure commendation to the readers. Common in early writers as Lydgate, etc. Gabriel Harvey places a L'Envoy at the end of his poetical *Theme upon Vertue* of which he was so proud (Grosart, i. 79), 1580. He has another at the close of his *Gorgon Sonnet* against Nashe (Grosart, i. 297), 1592. And his use of the word in this trivial manner was expressly singled out for reprehension and ridicule by Nashe in *Have With You to Saffron Walden* in his coarsest and wittiest way. See Grosart's edition, iii. pp. 14, 168, 170, 197. Nashe makes a verb of it: "we shall *lenvoy* him," give him farewell. Harvey's theme, to which he appends a L'Envoy, is "*In commendation of three most precious Accidentes, Virtue, Fame* and *Wealth*: and finally of the fourth, *A good Tongue*." The parallelism is striking, the goose being "the good tongue."

66. *no l'envoy; no salve*] Costard mistakes the word "salve" (as in the old salve for a sore) for *salvé*, a salute. Since the latter word was used as a verb (Chaucer, Spenser), possibly the latter syllable was occasionally slurred, but in any case the orthography warranted the pun. Greene at any rate thought so. Compare *Mamillia* (Grosart, ii. 22), 1583: "so his sodaine sore had a new *salve* . . . he espied Mamillia . . . and after he had curteously given her the *Salve*." One word suggests the other. See again pp. 196, 197. Both senses are very common in Greene, and often, as in "give one a *salve*," only determinable by context. To an ignoramus the pun was unavoidable, when puns were desiderata. Steevens quoted the same quibble from *Aristippus, or The Jovial Philosopher*, 1630. And compare Sidney's *Arcadia*, bk. iv. (Dublin edition, 1739, vol. ii. p. 309): "as extreme grief had procured his sleep, so extreme care had measured his sleep, giving his senses very early *salve* to come to themselves."

mail] wallet, budget. No ointment or plaster in the bag. Compare *Narcissus* (ed. Miss Lee, pp. 9, 10), 1602: "wee may provide a plaster Of holsome hearbes to cure this dire disaster. *Tyresias*. If I should tell you, you amisse would iudge it: I have one *salve*, one medecine in my budgett." *Narcissus* has several echoes of Shakespeare. See "keel the pot," note, v. ii. 909.

67. *plantain*] Costard wants no high-class remedy with a foreign name, but the well-known simple, always required for the head or for the shin. Compare Tomkis, *Albumazar*, iv. 11 (1614): "Help, Armellina, help: I 'm fall'n in the cellar: Bring a fresh *plantane* leaf, I have broke my shin"; and Ben Jonson, *The Case is Altered*, II. iv. (1598): "[*Martino breaks his head.*] *Onion*. Foh, 'tis nothing, a fillip, a device: fellow Juniper get me a *plantain*; I had rather play with one that had skill by half." The plantain (*Plantago lanceolata*, ribgrass; *slan-lus* in Irish, or healing grass) is much used in the north of Ireland, from its cooling properties, to apply to bruises.

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Arm. By virtue, thou enforcest laughter; thy silly thought, my spleen; the heaving of my lungs provokes me to ridiculous smiling: O, pardon me, my stars! Doth the inconsiderate take salve for l'envoy, and the word l'envoy for a salve?

Moth. Do the wise think them other? is not l'envoy a salve?

Arm. No, page: it is an epilogue or discourse to make plain
Some obscure precedence that hath tofore been sain.
I will example it:
The fox, the ape, and the humble-bee,
Were still at odds, being but three.
There's the moral: now the l'envoy.

Moth. I will add the l'envoy. Say the moral again.

Arm. The fox, the ape, and the humble-bee,
Were still at odds, being but three.

Moth. Until the goose came out of door,
And stay'd the odds by adding four.
Now will I begin your moral, and do you follow with my l'envoy.
The fox, the ape, and the humble-bee,
Were still at odds, being but three.

Arm. Until the goose came out of door,
Staying the odds by adding four.

76. *page*] *Moth* Rowe (ed. 1). 77. *sain*] Q 1; *fain* Q 2, Ff. 78-86. *I will . . . four*] omitted in Ff, Q 2.

69, 70. *laughter . . . spleen*] The excesses of mirth or anger were controlled, it was held, by the spleen. See notes in *Othello*, IV. i. 89, and IV. iii. 93 (pp. 185, 220, Arden edition). Compare also *Measure for Measure*, II. ii. 122; and below, V. ii. 117; and Lyly, *Mother Bombie*, IV. 2: "for wee should laugh heartily, and without laughing my *spleene* would split."

71, 72. *Doth the inconsiderate*, etc.] The whole point of this trifling is here; and the answer, of course, is "yes." The muddle which arises in the minds of those who will not understand this may be seen in pages of notes in Steevens and in Furness.

72. *inconsiderate*] a thoughtless, ignorant person. Compare Harvey's *New Letter*, etc. (Grosart, i. 286): "the shallow breast of *inconsiderate* youth."

77. *precedence*] that which has preceded. Walker (*Crit.* iii. 36) suggests that these two lines may be a quotation from some old treatise on composition (Furness).

92. *adding four*] adding a fourth. There are so many fox and goose apologues that the latter was bound to appear. "The Courtier, after travaile, tells his Lady a better tale than of a fox and a goose" (N. Breton, *An Old Man's Lesson*, 1605). Homely stuff.

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Moth. A good l'envoy, ending in the goose: would you desire more?

Cost. The boy hath sold him a bargain, a goose, that's flat. Sir, your pennyworth is good an your goose be fat. To sell a bargain well is as cunning as fast and loose: Let me see; a fat l'envoy; ay, that's a fat goose.

Arm. Come hither, come hither. How did this argument begin?

Moth. By saying that a costard was broken in a shin. Then call'd you for the l'envoy.

Cost. True, and I for a plantain: thus came your argument in; Then the boy's fat l'envoy, the goose that you bought; And he ended the market.

Arm. But tell me; how was there a costard broken in a shin?

Moth. I will tell you sensibly.

Cost. Thou hast no feeling of it, Moth: I will speak that l'envoy.

I, Costard, running out, that was safely within,
Fell over the threshold and broke my shin.

Arm. We will talk no more of this matter.

Cost. Till there be more matter in the shin.

Arm. Sirrah Costard, I will enfranchise thee.

Cost. O! marry me to one Frances—I smell some l'envoy, some goose, in this.

95. *sold him a bargain, a goose*] made a fool of him. Compare *Romeo and Juliet*, II. iv. 75 (wrongly referenced in Schmidt): "was I there with you for the *goose? Rom.* Thou wast never with me for anything when thou wast not there for the *goose*." Similar expressions, by which the speaker points out that the other is a goose, as here, are numerous. "To sell one a goose for a bargain," shortened to "sell one a bargain" later, has not been earlier found than here. Taylor, in *The Goose*, puts it: "take my *goose* amongst you, gentlemen" (*Works*, 1630, p. 111). For a development of the expression "sell one a bargain," much in vogue in Queen Anne's time, see Grose's *Classical Dictionary*; "To sell one a bargain, *Aliquem ludificare*" (Ainsworth, 1761); "*Sorner.* To jest, boord, frump, gull, sell bargains, speak merrily, talk idly" (Cotgrave, 1611). Lyly sums up the position: "Nay, sir, there is no harme done; they have neither bought nor sold, they may be twins for their wits" (*Mother Bombie*, iv. 2).

97. *fast and loose*] See note, I. ii. 147.

111. *broke my shin*] References to the breaking of shins are so abundant at this time that one is inclined to think they must have been even more susceptible than nowadays. "Against the shins" was a proverbial expression. "Shins" had a broader sense, as in Dekker's *Wonderfull Yeare* (Grosart, i. 101), 1603: "pared off by the *shins* and made to goe upon stumps." See *The Merry Wives of Windsor* (Arden edition, pp. 26, 27).

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Arm. By my sweet soul, I mean setting thee at liberty, enfreedoming thy person: thou wert immured, restrained, captivated, bound.

Cost. True, true, and now you will be my purgation and let me loose.

Arm. I give thee thy liberty, set thee from durance; and, in lieu thereof, impose on thee nothing but this: bear this significant to the country maid Jaquenetta. There is remuneration; for the best ward of mine honour is rewarding my dependents. Moth, follow. [*Exit.*

Moth. Like the sequel, I. Signior Costard, adieu.

Cost. My sweet ounce of man's flesh! my incony Jew! [*Exit Moth.*

Now will I look to his remuneration. Remuneration! O that's the Latin word for three farthings: three farthings, remuneration. 'What's the price of this

118. *immured*] Ff 2, 3, 4; *emured* Qq, F 1. 125. *honour*] Q 1; *honours* Ff, Q 2. 127. *adieu*] *adew* Q 1, F 1. 128. *Jew*] *jewel* Warburton.

124. *significant*] signification, intimation, letter. Compare *1 Henry VI.* II. iv. 26. Some editors insert the stage-direction "Gives a letter" here. Others put "Giving him money" after "remuneration" (next line).

125. *ward*] guard.

127. *sequel*] that which follows in a story or book. Moth continues the tone of illustration his masters adopted with the *l'envoy*. Compare Nashe, *Foure Letters Confuted* (Grosart, ii. 193), 1593: "hee mist the oratorship of the Universitie, of which in the *sequele* of his booke, he most slanderously complaineth."

adieu] none of the pun-hunters have detected one here. Just as Costard comes to grief over the outlandish *l'envoy*, so he does here, and "adieu" to him is "a Jew" in his rejoinder. See v. ii. 617, note.

128. *incony*] "delicious." The earliest use of this slang term the origin of which is only guessed at. See Murray's *New Eng. Dict.* Jonson, in the latest example found (1633), rhymes it with "money" in his *Tale of a Tub*, IV. i. The *New Eng. Dict.* says: "rare, fine, delicate, pretty, nice." Cunningham (Gifford's *Jonson*) says: "it seems to be a corruption of 'uncanny' with the meaning 'bewitching.'" In the Jonson Folio (1640) there is an accent on the second example. Other examples of its occurrence are *Doctor Dodypoll* (Bullen's *Old Plays*, iii. 117) and Brome's *Northern Lass*, iii. The first of these is noted in Steevens' *Shakespeare*. In the early editions of Marlowe's *Jew of Malta*, Act iv., the reading is "Whilst I in thy *incoomy* lap do tumble." Craig gives me a further reference, to Dekker's *Gentle Craft* (Pearson, i. 60).

Jew] Is there any connection between this word and "incony?" The cheating of the coney skin-gatherers is referred to long before Greene's "Conny-catching" tracts (1592) in *The Hye Waye to the Spyttel House* (*circa* 1530). And in the tract (not by Greene) *The Defence of Conny-catching* (Grosart's *Greene*, xi. 79), 1592, occurs: "Was not theis a *Jewe* and a notable Conny-catcher, Maister R. G.?" But the "ounce of man's flesh," applied to the diminutive Moth, suggests the word "Jew." Compare the old proverb "worth a *Jewe's* eye." From its Old Testament associations the coney fur may have been affected by Jews.

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inkle?' 'One penny': 'No, I'll give you a remuneration': why, it carries it. Remuneration! why it is a fairer name than a French crown. I will never buy and sell out of this word.

Enter BIRON.

Biron. O my good knave Costard! exceedingly well met.
Cost. Pray you, sir, how much carnation ribbon may a man buy for a remuneration?
Biron. What is a remuneration?
Cost. Marry, sir, halfpenny farthing.
Biron. O! why then, three-farthing's worth of silk.
Cost. I thank your worship. God be wi' you!
Biron. O stay, slave! I must employ thee:
As thou wilt win my favour, good my knave,
Do one thing for me that I shall entreat.

132. *inkle*] *yncle* Qq, Ff. *One penny*] *i. d.* Qq, Ff 1, 2; *i. de.* Ff 3, 4. 133. *carries it. Remuneration!*] Theobald; *carries it remuneration* Qq, Ff 1, 2; *carries it's remuneration* Ff 3, 4. 134. *a French*] Ff, Q 2; *French* Q 1. 139. *What*] *O what* Q 1. 141, 143, 147, 149, 164. *O*] Qq, Ff; omitted in Cambridge. 141. *three-farthing's worth*] Ff, Q 2; *three farthing worth* Q 1.

132. *inkle*] A kind of linen tape; or, as in *Pericles*, v. 8 (Gower), the yarn it was made from. See also *The Winter's Tale*, IV. iv. 208. Not unfrequently mentioned in Shakespeare's time. "Inkle" is spelt "yncle" in Cunningham's *Revels Accounts* (Shakes. Soc. p. 119), 1576.

133. *it carries it*] it bears the prize, it wins. See *The Merry Wives of Windsor*, III. ii. 70; *All's Well that Ends Well*, IV. i. 30, etc.; "Tis not thy words proud Queene shall *carry it*" (*The Troublesome Raigne of King John*, 1591).

134. *French crown*] A pun on the coin and on the bald crown produced by the "French disease." See *Measure for Measure*, I. ii. 52.

136. *exceedingly well met*] So in Jonson's *Bartholomew Fair*, v. iii.: "Master Cokes! you are *exceedingly well met*."

137. *carnation ribbon*] flesh-coloured ribbon. The colour of a man's skin or flesh. A very popular colour. Compare Dekker's *Honest Whore* (Pearson, ii. 49), 1604: "Sweetest properest gallant . . . flame-coloured doublet, red satin hose, *carnation* silk stockings"; and Heywood's *If you know not me*, etc., pt. ii. (Pearson, p. 259), *ante* 1605: "*carnation* girdles and buskpoint Suitable, as common as coales from Newcastle: you shall not have a kitchen maid scrape trenchers without her washt gloves"; and in *A Warning for Faire Women* (Simpson's *School of Shakespeare*, ii. 277), Act ii. (*circa* 1599): "Pray ye bestow a groat or sixpence of *carnation* ribbon to tie my smock sleeves; they flap about my hands." It appears several times in the costumes of Jonson's masques at court.

141. *O! why*] See note, line 164 below.

three-farthing's] The three-farthing coin, six grains, hammered, was issued at various dates from 1561 to 1581. On the obverse it bears the crowned bust, with rose behind the head. See *King John*, I. i. 143.

144. *good my knave*] So "sweet my child," I. ii. 65, above. For the transposition of unemphatic possessive adjectives, see Abbott, par. 13. Greater emphasis is given to "good," sweet.

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Cost. When would you have it done, sir?
Biron. O this afternoon.
Cost. Well, I will do it, sir. Fare you well.
Biron. O thou knowest not what it is.
Cost. I shall know, sir, when I have done it.
Biron. Why, villain, thou must know first.
Cost. I will come to your worship to-morrow morning.
Biron. It must be done this afternoon. Hark, slave, it is but this:
The princess comes to hunt here in the park,
And in her train there is a gentle lady;
When tongues speak sweetly, then they name her name,
And Rosaline they call her: ask for her,
And to her white hand see thou do commend
This seal'd-up counsel. There 's thy guerdon: go.
Cost. Gardon, O sweet gardon! better than remuneration; a 'leven-pence farthing better. Most sweet gardon! I will do it, sir, in print. Gardon! Remuneration! [*Exit.*
Biron. O! and I forsooth in love!

160. *go* [*Gives him money* (or *shilling*)] inserted by some edds. 162. *a 'leven-pence*] *a levenpence* Qq, Ff. 164-169. Q 1 prints as three lines, ending *whip, constable, magnificent;* Ff as six, ending *love, whip, criticke, constable, boy, magnificent.*

159. *white hand*] Why should Rosaline be allowed to have a white hand? See "whitely," note, line 187 below. It seems inconsistent for those who insist on the blackness of her skin.

160. *guerdon*] When Costard devotes a speech to explaining that Biron has given him a guerdon of a shilling, surely a stage-direction "gives him a shilling" is a useless excrescence? Johnson put it in first. "Guerdon" was a common word at this time and earlier. Compare Cotgrave (1611): "*Guerdon:* guerdon, recompence, meed, remuneration, reward; also as *Gardon.*"

163. *in print*] exactly, most carefully. See *The Two Gentlemen of Verona*, II. i. 175, and *As You Like It*, v. iv. 92. Greene uses this expression several times, as in *Farewell to Follie* (Grosart, ix. 308), 1591: "Setting hir husbande therefore foorth *in print*, he tooke his waye unto the Court"; *Mamillia* (ii. 219), 1583; and see earlier in Harvey (Grosart, i. 84), 1580: "Every one A per se A, his termes and braveries *in print.*"

164. *O I*] Many editors reject "O" here, and in several preceding speeches of Biron's, although the early texts give no choice whatever in the matter. The reason for them, and for their rejection, given by the Cambridge editors is that "O" crept in from the last letter of the stage-direction "Bero." "O" is an affectation of Biron's, inserted purposely here and elsewhere for reasons known to the author of *Love's Labour's Lost.* See his speeches in IV. iii., and see note at IV. ii. 81, and IV. iii. 230, etc.

164-196. *I forsooth in love*, etc.] Furnivall points out in *The Centurie of Prayse* that Golding's speech in Heywood's *Faire Maide of the Exchange* (Pearson, ii. 20) is an imitation of this. "With that face?" (I. ii. 131) has occurred on page 11 in the same play which, besides being weak twaddle, is full of plagiarism.

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I, that have been love's whip;
A very beadle to a humorous sigh;
A critic, nay, a night-watch constable,
A domineering pedant o'er the boy,
Than whom no mortal so magnificent!
This wimpled, whining, purblind, wayward boy,
This signior [junior], giant-dwarf, dan Cupid;
Regent of love rhymes, lord of folded arms,

171. *signior junior*] *senior junior* Hanmer; *Signior Junios* Qq, Ff; *Signior Junio* Pope; *Signior Julio's* Upton conj. 171. *dan*] Q 1; *Don* Ff, Q 2.

170. *wimpled*] blindfold, muffled. The "wimple" was a kind of hood or tippet, used as a muffler in the Shakespearian sense. Compare *Appius and Virginia* (Hazlitt's *Dodsley*, iv. 146), 1575: "Let first my *wimple* bind my eyes, and then thy blow assail. Now, father, work thy will on me . . . [*Here tie a handkercher about her eyes and then strike off her head*]"; and Lyly, *Mydas*, i. i.: "Justice herselfe, that sitteth *wimpled* about the eyes."

171. *signior junior*] Hanmer's ingenious reading is universally accepted nowadays, but I do not like it. The title "signior" is more in keeping with the context. Cupid was never old. "Signior junior" is almost exactly the old reading, the idea being to give a title to the boy Cupid. This fine passage, where Shakespeare feels and glories in his early strength, is recalled by Heywood in *Love's Mistress* (Pearson, v. 112-114): "*Clowne.* What might you call that yong gentleman that rules and raignes, revells and roares in these walkes of Arcadia. . . . 2 *Swain.* It is the god of Love they call him Cupid. . . . *Clowne.* Can any of you all give me his true title. . . . I give you his stile in Folio: Hee is King of cares, cogitations, and coxcombes; Vice-roy of vowes and vanities; Prince of passions, prate-apaces and pickled lovers; Duke of disasters, dissemblers, and drown'd eyes; Marquesse of melancholly and mad-folks, *grand Signior* of griefes and grones, Heroe of hie-hoes, Admirall of ay-mees, and Mounsieur of mutton-laced." Laneham has an exordium to Neptune on the same lines in his *Letter* (1575): "the great god of the swelling seas, Prins of profundities, and soverain *Segnior* of al Lakes, freshwaters, Rivers, Creeks and Goolphs." These passages bear out the reading *signior*.

dan Cupid] a variant of "don," a contraction of *dominus* (or its first syllable), master, sir. A title of honour formerly. Spenser applies "dan" to Chaucer. "Dan Cupid" occurs earlier than here in lines prefixed to Greene's *Mamillia* (1583) by "Roger Portington Esquier, in Commendation of this Booke" (Grosart, ii. 11, 12): "This Greene deserves a laurel braunch I weene, For why? his pen hath paynted out *dan Cupid's* craft." He has "dan Ovid" also. For similar raillery upon Cupid, earlier, see Sidney's *Arcadia*, Eclogues concluding book i. (1586-87): "*Cupid* the wag that lately conquered had Wise counsellors, stout captains, puissant kings, And tied them fast to lead his conquest bad, Glutted with them now feasts with meanest things"; T. Howell has the expression earlier still: "Then you that fayne *dan Cupide* is a god, Recant in tyme" (*Devises* [Grosart, ii. 230], 1581).

172-174. *folded arms . . . malcontents*] Compare *The Two Gentlemen of Verona*, ii. i. 20, and in the present play, iv. iii. 132. So also Ben Jonson, *Cynthia's Revels*, iii. ii.: "anon, doth seem As he would kiss away his hand in kindness; Then walks off melancholie, and stands wreathed, As he were pinned up to the arras, thus." And in Sidney's *Arcadia*, bk. iii.: "the only odds was that when others took breath, he sighed, and when others rested, he crossed his arms. For love . . . made him still remember." And Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 66), 1590: "they saw the sodaine change of his lookes, his *folded armes*, his passionate sighes, they heard him often abruptly cal on Rosalynd."

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The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents,
Dread prince of plackets, king of codpieces,
Sole imperator and great general
Of trotting paritors: O my little heart!
And I to be a corporal of his field,
And wear his colours like a tumbler's hoop!
What! I love! I sue! I seek a wife!

180. *What! I love!*] *What? I! I love* Malone, Steevens (Tyrwhitt).

175. *plackets . . . codpieces*] distinctive portions of female and male attire of the time, and hence women and men. Both terms occur several times in Shakespeare, and are amply dealt with by the commentators. The former was used of a petticoat, or the opening in it leading to a pocket, and hence a pocket itself, as in *King Lear*, III. iv. 100. The latter was "a bagged appendage to the front of the close-fitting hose or breeches worn by men from the fifteenth to the seventeenth century; often conspicuous and ornamental" (*New Eng. Dict.*). For an early account see the notes to Rabelais, II. xviii. in v. *braguette;* and at a late date Bulwer describes and condemns them in *The Artificiall Changeling* (p. 540), 1653. Nashe sets these two terms in similar conjunction in his fiercest raillery upon Gabriel Harvey in *Have With You to Saffron Walden* (Grosart, iii. 191), 1596. His term is "Sir Murdred of Placards" (punning upon "Mordred" and "murdered").

177. *paritors*] officers of the Ecclesiastical Courts, who served citations. Johnson says these were most frequently issued for fornication and such-like breaches. This statement is borne out by a passage in Greene's *Art of Conny-catching* (Grosart, x. 45), 1592: "shifters and coosners, who learning some insight in the civill law, walke abrode like *parators*, sumners and informers, being none at all either in office or credit, and they go spying about where any marchant, or marchants prentice, . . . either accompany with anie woman familiarly, or else hath gotten some maide with childe . . . they send for him . . . telling him he must be presented to the Arches, and the scitation shal be peremptorily served in his parish church. The partie afraid to have his credit crackt . . . takes composition with this cosner for some twentie markes." They were a much hated class by the people. "Belike thou art the devil's *parator*, The basest officer that lives in Hell" (*Wily Beguiled* [Hazlitt's *Dodsley*, ix. 307]).

178. *corporal of his field*] "A superior officer of the army in the sixteenth and seventeenth century, who acted as an assistant or a kind of aide-de-camp to the sergeant-major" (*New Eng. Dict.*). He is mentioned in Gerrard, *Art of Warre*, 1591. A field-officer to a general.

179. *wear his colours like a tumbler's hoop*] a hoop decorated with ribbons, twisted round it, or coloured silks. With this the tumbler performed feats with his juggling sticks, and other buffoonery. See Chettle's account of Anthony Cuckoo (whose hoop is not mentioned) in *Kind Hartes Dream* (New Shakes. Soc. p. 44), 1592; and see a picture of fourteenth century tumbling in Strutt's *Sports and Pastimes*. The reason for trying to explain this is that the term might be confounded with the hoop for jumping through—which seems to be a later accomplishment. Tumbling was very popular and courtly at this time. See Laneham's *Letter* (Burns' ed. p. 26) for an account of "the feats of agility, in goings, turnings, tumblings," etc., etc., shown by an Italian before Queen Elizabeth at Kenilworth (1575). And in 1584: "divers feats of activity were shewed and presented before her majestie on New Year's day at night at Greenwich by Symons and his fellows" (Cunningham's *Extracts from Revels Accounts* [Shakes. Soc. p. 188]). In the figure in Strutt can the hoop be the hoop of the tabor? If so, the conjuring or juggling sticks (they are called both names) came usefully.

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A woman that is like a German clock,
Still a-repairing, ever out of frame,
And never going aright, being a watch,
But being watch'd that it may still go right!
Nay to be perjur'd, which is worst of all;
And among three, to love the worst of all;
A whitely wanton with a velvet brow,
With two pitch-balls stuck in her face for eyes;
Ay and by heaven, one that will do the deed
Though Argus were her eunuch and her guard:
And I to sigh for her! to watch for her!
To pray for her! Go to; it is a plague
That Cupid will impose for my neglect

181. *clock*] Ff 2, 3, 4; *cloak* Qq, F 1. 187. *whitely*] Ff 3, 4; *whitley* Qq, Ff 1, 2; *wightly* Cambridge; *witty* Collier.

181. *woman that is like a German clock*] There can be no doubt the later Folios correct "cloak" rightly here, since this simile was at once adopted by Shakespeare's successors. It is made use of by Ben Jonson, *The Silent Woman*, IV. ii.; Webster, *Westward Ho*, I. i.; Middleton, *A Mad World my Masters*, I. i.; Beaumont and Fletcher ("Dutch watches"), *Wit Without Money*, iii.; and Cartwright, *Ordinary*. Dekker has a variant in *Newes from Hell*, 1606 (Grosart, ii. 106): "their wits (like wheeles in Brunswick clocks) being all wound up so far as they could stretch, were all going, but not one going truly." The simile covers the whole article: health, wits and apparelling. See Introduction for an earlier mention of a "faire Germaine clocke" in Horsey, 1580.

187. *whitely*] pale, sallow. Furness gives a passage cited by Arrowsmith (*Shakespeare's Commentators*, etc., p. 4) from Heywood's *Troja Britannica*, cant. 5, st. 74: "That hath a *whitely* face and a long nose, And for them both I wonderous well esteeme her" (1609). Furness also cites Walker (*Critical Examination*, ii. 349): "In North's *Plutarch* (*Life of Brutus*) Cassius and Brutus are called by Cæsar 'lean and *whitely*-faced fellows.'" Arrowsmith says Walker found this in a note of Malone's on *The Merchant of Venice*, II. ix. 28. But he probably did not do so, for though the passage is there, Malone refers it by mistake to *The Life of Cæsar*, and dates North's translation "1575." The passage is on p. 250 (vol. ix.) in Temple Classics edition. These two quotations are ample confirmation of Shakespeare's text, if confirmation be needed. The word has been disputed solely on the ground that Rosaline was dark. See IV. iii. 244-64. How can this be a difficulty? Dark, pale women are, happily, abundant. Rosaline was not a blackamoor; her cheeks were probably creamy white, as Furness suggests. A more southern type of beauty befitting the scene of the play. The word "whitely" is in Johnson and several other dictionaries of recent date; and see Cotgrave in v. *blanch-astre*. See v. ii. 203 (note) for a suggestion about Rosaline's complexion.

188. *pitch-balls . . . eyes*] Paralleled by the modern "eyes like two burnt holes in a blanket"; and compare *2 Henry IV.* II. ii. 88.

189. *do the deed*] Compare *The Merchant of Venice*, I. iii. 86, and *The Taming of the Shrew*, Induction, ii. 58.

190. *Argus*] For the tale of Cyllenius (Mercury) closing the eyes of Argus, whom Juno had set to "duely watch and warde" Io, see Golding's Ovid's *Metamorphoses*, i. 770-900.

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Of his almighty dreadful little might.
Well, I will love, write, sigh, pray, sue, and groan:
Some men must love my lady, and some Joan.

[*Exit.*

195. *sue and groan*] Ff 2, 3, 4; *shue, grone* Q 1, F 1.

196. *lady . . . Joan*] Remembering the proverbial saying "Joan's as good as my lady." Compare Munday's *Downfall of Robert Earl of Huntington* (Hazlitt's *Dodsley*, viii. 157): "He is our lady's chaplain, but serves Joan. *Don.* Then from the Friar's fault perchance it may be The proverb grew, Joan's taken for a lady." Joan was a common name in all royal families at a much earlier period, but in Shakespeare's time it had (as Praed says) descended to the cottage and kitchen. See the last line of the closing song in this play (v. ii. 918): "While greasy *Joan* doth keel the pot."

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ACT IV

SCENE I.—*The Same.*

Enter the PRINCESS, ROSALINE, MARIA, KATHARINE, BOYET, *Lords, Attendants, and a Forester.*

Prin. Was that the king, that spurr'd his horse so hard
Against the steep-up rising of the hill?
Boyet. I know not; but I think it was not he.
Prin. Whoe'er a' was, a' show'd a mounting mind.
Well, lords, to-day we shall have our despatch;
On Saturday we will return to France.
Then, forester, my friend, where is the bush
That we must stand and play the murderer in?
For. Hereby, upon the edge of yonder coppice;
A stand where you may make the fairest shoot.

Act IV.] *Act III.* Theobald. *Enter . . .*] *Enter the Princesse, a Forrester, her Ladyes, and her Lordes* Qq, Ff. 2. *steep-up rising*] *steep up rising* Qq; *steep uprising* F 1; *steep unrising* Ff 2, 3, 4. 3. *Boy.*] Ff, Q 2; *Forr.* Q 1.

2. *steep-up*] Compare Sonnet vii. 5: "having climbed the *steep-up* heavenly hill"; and *The Passionate Pilgrim*: "Her stand she takes upon a *steep-up* hill." "Steep-down" occurs in *Othello*, v. ii. 280, for which Greene affords us a parallel in *The Carde of Fancie* (Grosart, iv. 74), 1587: "the rocke was so deepe and daungerous, the cliffes so *steep-downe* and feareful, as to descend was no lesse daunger than death it selfe." A steep-down place was a much more serious declivity than a steep-up ascent to negotiate. "Uprising" is a harsh expression; the Quarto separates the words.

rising of the hill] Compare *The Two Gentlemen of Verona*, v. ii. 46: "meet with me Upon the *rising* of the mountain-foot." Sidney has "ambushed his footmen in the falling of a hill which was overshadowed with a wood" (*Arcadia*, bk. iii. [repr. p. 269]). The "rise of the hill" is a common Irish expression (Northern). But the best parallel is in Golding's Ovid's *Metamorphoses* (viii. 873, 4): "They lagged slowly after with theyr staves, and labored sore *Ageinst the rysing of the hill.*"

4. *mounting mind*] Compare Peele, *Edward I.* (Dyce's edition [Routledge, 1874, p. 379]), *ante* 1593: "Sweet Nell, thou shouldst not be thyself, did not, with thy *mounting mind*, thy gift surmount the rest." This parallel was observed by Dyce. See earlier in Whetstone's *Remembraunce of Gascoigne* (Arber, p. 18), 1577: "and begging sutes from dunghill thoughts proceed: the *mounting minde* had rather sterve in need." It is found also in *The Troublesome Raigne of King John*, 1591.

8. *stand and play the murderer in*] See Introduction on ladies shooting deer with crossbows at this time. See also note at "sorel," IV. ii. 54.

10. *stand*] The technical sporting

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Prin. I thank my beauty, I am fair that shoot,
And thereupon thou speak'st the fairest shoot.
For. Pardon me, madam, for I meant not so.
Prin. What, what? first praise me, and again say no?
O short-liv'd pride! Not fair? alack for woe!
For. Yes, madam, fair.
Prin. Nay, never paint me now:
Where fair is not, praise cannot mend the brow.
Here, good my glass, take this for telling true:
Fair payment for foul words is more than due.
For. Nothing but fair is that which you inherit.
Prin. See, see! my beauty will be saved by merit.
O heresy in fair, fit for these days!
A giving hand, though foul, shall have fair praise.
But come, the bow: now mercy goes to kill,

11-40. *I thank . . . lord*] Consigned to the margin by Pope. 14. *and again*] Q 1; *and then again* F 1, Q 2; *then again* Ff 2, 3, 4. 18. [*giving him money*] Johnson. 22. *fair*] *faith* Collier MS.

term for a waiting or hiding place from whence to strike the game. See *The Merry Wives of Windsor*, v. v. 247 (p. 224, Arden ed. and notes). These stands or standings were erected for special occasions like the present. In Lord North's *Household Book* for 1575 occurs: "Making a *standing* for ye Q. in the parke . . . 25^{sh}" (Nichols, ii. 238). Called also "bowers." See Introduction.

17. *brow*] face. See below, IV. iii. 182.

18. *good my glass*] See note at III. i. 144.

20. *inherit*] own, possess; as in I. i. 73. A common use.

21. *saved by merit*] saved by that for which a person deserves recompense (as in *1 Henry IV.* I. ii. 121); but there is also a quibble upon the meaning of "merit," reward, recompense. Nares gives an example of the verb from Chapman's Homer's *Iliad*, ix. 259: "The king will *merit* it with gifts." See *Richard II.* I. iii. 156 for another example of the substantive. The Princess is referring to her "tip" to the forester. See Schmidt's *Lexicon*. But "saved by merit" has a signification which explains the following words, "O heresy in fair," upon which difficulty there has been much comment, and, as Furness says, it lies "in specifying wherein the heresy exists. And as we have seen, no two critics exactly agree." "Merits" had a papistical sense. I find in Barnabe Googe's translation of *Naogeorgus, The Popish Kingdome*, 1570 (Chiswick, 1880): "They go and buy of other men, that commonly have more. But specially of Monkes that have the *merites* chiefe to sell, Sufficient both to keepe themselves and other men from hell" (Folio 40, The Third Booke). And on the following page, the "heresy" in the text is made clear: "All such as are not Monkes or *saved* by their *merites* deare, Or in their ship, and this makes fooles to buy their *merites* deare." "Merits" appears to mean certificates bought from the monks, of money bestowed upon them, and especially of pilgrimages taken to holy places: "If to holy places go, and for religion sake, Unto the ymage of some saint, they painefull journeys make . . . All things they here for *merites* doe." See Introduction upon the Princess's use of this expression.

22. *heresy*] See last note. See Barnabe Googe, at the reference above, for more on the subject; also note at "corner-cap," IV. iii. 50.

23. *A giving hand*] See *Othello*, III. iv. 46, 47 (and note, Arden edition, pp. 167, 168).

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And shooting well is then accounted ill.
Thus will I save my credit in the shoot:
Not wounding, pity would not let me do't;
If wounding, then it was to show my skill,
That more for praise than purpose meant to kill.
And out of question so it is sometimes,
Glory grows guilty of detested crimes,
When, for fame's sake, for praise, an outward part,
We bend to that the working of the heart;
As I for praise alone now seek to spill
The poor deer's blood, that my heart means no ill.

Boyet. Do not curst wives hold that self-sovereignty
Only for praise' sake, when they strive to be
Lords o'er their lords?

Prin. Only for praise; and praise we may afford
To any lady that subdues a lord.

Enter COSTARD.

Boyet. Here comes a member of the commonwealth.

Cost. God dig-you-den all! Pray you, which is the head lady?

Prin. Thou shalt know her, fellow, by the rest that have no heads.

Cost. Which is the greatest lady, the highest?

Prin. The thickest and the tallest.

Cost. The thickest and the tallest! it is so; truth is truth.

32. *for praise*] *to praise* Ff 2, 3, 4. 35. *that*] *tho'* Warburton conj. 41-54. Put in the margin by Pope.

30. *out of question*] beyond question, certainly.

36. *curst*] shrewish, cross-grained. Usually applied to women, but compare Ascham, *The Scholemaster* (Arber, p. 18), 1570: "the shrewde touches of many *curste* boyes."

41. *a member of the commonwealth*] See again IV. ii. 71, where we are told Nathaniel is one also. "Costard the swain" (I. i. 178) was one of the original society of the King's founding. See also *The Merchant of Venice*, III. v. 37. Compare T. B.'s trans. of De la Primaudaye's *French Academy*, chap. 54 (1586): "the whole *common-wealth* representeth but one certaine bodye compounded of divers members."

42. *God dig-you-den*] A mutilated form of "God give you good even." "God deven" occurs in *Gammer Gurton's Needle*, 1575. The Folio has "*Godgigoden*" in *Romeo and Juliet*, I. ii. 59. See the *New Eng. Dict.* for other varieties. Ben Jonson has "God you good morrow" in *Bartholomew Fair*, I. i.

48. *truth is truth*] proverbial. Compare Nashe, *Have With You to Saffron Walden*, 1596 (Grosart, iii. 94): "Yet in truth (as *truth is truth*, and will out at one time or other, and shame the devil)"; and Gascoigne, *The Steel*

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An your waist, mistress, were as slender as my wit,
One o' these maids' girdles for your waist should be fit.
Are not you the chief woman? you are the thickest here.

Prin. What's your will, sir? what's your will?

Cost. I have a letter from Monsieur Biron to one Lady Rosaline.

Prin. O! thy letter, thy letter; he's a good friend of mine.
Stand aside, good bearer. Boyet, you can carve;
Break up this capon.

Boyet. I am bound to serve.
This letter is mistook; it importeth none here:
It is writ to Jaquenetta.

Prin. We will read it, I swear.
Break the neck of the wax, and every one give ear.

49. *my wit*] *your wit* Johnson conj.

Glas (Arber, p. 103), 1576: "I speake against my sex, So have I done before, But *truth is truth* and muste be tolde, Though daunger kepe the dore."

49. *slender . . . wit*] Compare Lyly, *Sapho and Phao*, I. iii.: "*Molus.* You are grosse witted, master courtier. *Cryti.* And you master scholler *slender witted.*"

53. *What's your will, sir?*] Obviously the Princess is snubbing Costard for his impertinence. Furness makes a doubt of it.

56, 57. *carve; Break up*] A technical term, originally for carving a deer, but subsequently of extended use. Compare Florio's Montaigne's *Essays*, i. 51. Montaigne quotes from Juvenal, *Sat.* v. 127: "*Nec minimo sanè discrimine refert, Quo gesta lepores, et quo gallina secetur.* What grace we use, it makes small difference, when We carve a Hare, or else breake up a Hen" ("decouper un lievre ou un poulet"). In *The Winter's Tale*, III. ii. 132, the expression occurs of a letter: "*Break up* the seals and read." The words "you can carve" are addressed to Boyet with a quibble on the sense (used also of Boyet) at v. ii. 323 (see note). Craig gives me an example from Gascoigne, *Glass of Government*, 1575: "Oh how this comforteth my hart; thys letter commeth from my younger sonne: I will break it up." See also *The Merchant of Venice*, II. iv. 10.

57. *capon*] Theobald pointed out that "capon is here used like the French *poulet.*" Cotgrave has: "*Poulet:* a chicken, also a love-letter or love-message." Thackeray uses the term: "sate down to pen a poulet . . . to Mademoiselle" (*Vanity Fair*, chap. xxiv.). French was so commonly spoken, I suppose the joke did not seem far-fetched, especially as we are supposed to be in France. Furness refers to Laneham's *Letter* (1575) for a similar expression, "cold pigeon" (Burns' repr. p. 89), but it is a bad parallel. The expression there is equivalent to "cold pie," a rebuke or reprimand, and there is no mention of a letter. Compare here Lyly's *Mother Bombie*, I. i. (*ante* 1594): "my son is out of the shell and is growne a pretie cock. *Dromio.* Carve him, master, and make him a *capon*, else all your breed will prove cockescomes."

58. *mistook*] Compare *Speeches to the Queen at Rycot*, 1592 (Nichols, iii. 170): "a French Page came with three other letters: the one written to the Lady Squemish, which being *mistaken* by a wrong superscription, was read before her Majestie."

60. *Break the neck*] Still alluding to the capon (Johnson).

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Boyet. [*Reads.*] By heaven, that thou art fair, is most infallible; true, that thou art beauteous; truth itself, that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself, have commiseration on thy heroical vassal! The magnanimous and most illustrate king Cophetua 65

65. *illustrate*] *illustrious* Q 2.

61, etc.] Halliwell quotes here from Wilson's *Art of Rhetorique* (1584), p. 165, in ridicule of affected epistolary writing. Wilson gives an example of such a letter "devised by a Lincolnshire man for a voide benefice to a gentleman that then waited uppon the Lord Chancellor" (see Furness) which Halliwell gives an extract from. It is of the encomiastic pedantical form familiar in dedications to patrons and such-like compositions, whose characteristics are verbosity and unreadableness. Armado does not go quite so low. He does not coin abominable sesquipedalian words from a Latin dictionary. The letter is, however, none the less a mockery. We have other evidences of a familiarity with Wilson's work in this play. See "insinuation," IV. ii. 13 (note); and "time when," I. i. 230 (note).

63, 64. *More fairer than fair . . . truer than truth*, etc.] See note at I. ii. 157-59. Compare Sidney's *Arcadia*, bk. i. (Dublin edition [1739], i. 51), *ante* 1586: "That which made her fairness much the fairer was that it was a fair ambassador of a most fair mind," and elsewhere throughout. Below (note, lines 68, 69) at "in the vulgar (O base and obscure vulgar!)," there is another Arcadianism. Compare bk. ii. (p. 278, *ut supra*): "Which when this good old woman perceived—O the good old woman!" and again: "her body (O sweet body!) covered," etc.; and again: "One day (O day that shined to make them dark!"). Here is another of Sidney's "linked sweetnesses": "His arm no ofter gave blows than the blows gave wounds, than the wounds gave deaths, so terrible was his force; and yet was his quickness more terrible than his force, and his judgment more quick than his quickness" (bk. iii.). Instead of clothing thoughts with words, the words are compelled to drag out the inanimate thoughts in chains.

65. *illustrate*] illustrious. See again v. i. 114. The word also had the sense resplendent, illuminated, as in Chapman's *Phyllis and Flora* (*Minor Poems*, etc., 1875, p. 48), 1595: "bright in blee As stars *illustrate* bodies be." See the *New Eng. Dict.* for examples as early as 1526 in good English writers.

65, 66. *king Cophetua . . . beggar Zenelophon*] We have already had a reference to the ballad of the King and the Beggar (without names) "which the world was very guilty of some three ages since; but I think 'tis not now to be found; or, if it were, it would neither serve for the writing nor the tune." It is only reasonable to identify Armado's first ballad with the reference he makes to the King and the Beggar here. Shakespeare refers to the story again in *Romeo and Juliet*, II. i. 54 (see Dowden's note, Arden edition, p. 50): "When *King Cophetua* loved the *beggar maid*"; and the name "King Cophetua" is mentioned (apparently a quotation) in a ranting passage in *2 Henry IV.* v. iii. 106; and again the title is recalled in *Richard II.* v. iii. 80. Ben Jonson also has "as rich as *King Cophetua*" in *Every Man in his Humour*, III. iv. There is a ballad on "King Cophetua and the Beggar-maid" in Percy's *Reliques* (i. 189-94, ed. 1887) from Johnson's *Crown Garland of Goulden Roses*, 1612, where its title is "A Song of a Beggar and a King." But the language of this ballad, as Capell says, "most certainly has not the age that Moth speaks of." One line in it seems to me more likely to be a quotation from *Romeo and Juliet* than *vice versâ*. In this ballad the name of the beggar is corrupted to "Penelophon." But, on Moth's authority, the early ballad was very different from the dainty and decorously-worded song in Percy. There is a passage in Marston's *Scourge of Villainy* (Bullen's *Marston*, iii. 302), 1598, which alludes to something more in keeping with Moth's reminiscences: "Go buy some ballad of the Fairy King, And of the Beggar-wench, some roguy thing, Which thou

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set eye upon the pernicious and indubitate beggar Zenelophon, and he it was that might rightly say, *veni, vidi, vici;* which to annothanize in the vulgar (O base and obscure vulgar!) *videlicet*, he came, saw, and overcame: he came, one; saw, two; overcame, three. Who came? the king: why did he come? to see: why did he see? to overcome.

66. *Zenelophon*] *Penelophon* Collier. 68. *annothanize*] Qq, F 1; *anatomize* Ff 2, 3, 4. 69. *saw*] Ff 2, 3, 4; *see* Qq, F 1. 70. *saw*] Rowe; *see* Qq, Ff. *overcame*] Q 2, Ff 3, 4; *covercame* Q 1, Ff 1, 2.

mayst chant unto the chamber-maid To some vile tune." Moth finds fault also with the tune. There seems to have been also a drama on the subject, which is referred to probably in *2 Henry IV.* and in D'Avenant's *Wits*, II. i. (1636): "spoke like the bold *Cophetua's* son!" [See additional note on p. 184.]

66. *indubitate*] certain. Not elsewhere in Shakespeare, but a long-used (Caxton, 1420), sound word. Schmidt suggests that Armado blunders, but he does not. An unmistakable beggar is set antithetically against a most illustrious king.

67-69. *say, veni, vidi, vici . . . came, saw, and overcame*] None of the commentators inform us whence Shakespeare derived this famous quotation. Perhaps it is too well known, but Armado's accuracy deserves corroboration; and in the *Stanford Dictionary* (Cambridge, 1892) the present passage is the earliest example. It is from North's *Plutarch* (*Julius Cæsar*), 1579: "Cæsar . . . fought a great battell with King Pharnaces. . . . And because he would advertise one of his friends of the suddenness of this victory, he only wrote three words unto Anicius at Rome: *Veni, Vidi, Vici:* to wit, I came, saw, and overcame. These three words ending all with like sound and letters in the Latin, have a certain short grace, more pleasant to the ear, than can be well expressed in any other tongue" (Temple Classics, vii. 187). This passage, in North's words (from "three words" to "overcame"), is quoted earlier than by Shakespeare in T. Bowes' translation of De la Primaudaye's *French Academy* (1586), in chap. xii., "Of Speech and Speaking"; and from thence into Greene's prose-tracts (Grosart, v. 206, 276), in *Penelope's Web* (1587), and *The Spanish Masquerado* (1589), but without "came, saw, and overcame."

68. *annothanize*] anatomize. Possibly Armado's version of the word was suggested by the substantive annotation which was already in current use, although the verb was considerably later. The old editions of Shakespeare usually write *anathomize* in other passages for "anatomize."

68, 69. *vulgar (O base . . . vulgar)*] See for this form of repetition, note at lines 63, 64 above. Lyly has the same trick (later than *Arcadia*) in *Endymion*, I. i.: "his person (ah sweet person) . . . his sharpe wit (ah wit too sharpe)," etc.

vulgar (O base and obscure vulgar!)] "Vulgar," meaning vernacular tongue, occurs again in *As You Like It*, v. i. 53, in a similar strain: "abandon, which is in the *vulgar*, leave." In I. ii. 46 above, we have had "the vulgar" used absolutely for the common people. Compare Henry Porter's *Two Angry Women of Abingdon* (Hazlitt's *Dodsley*, vii. 283, 284), 1599: "*Coomes.* Faith, sir, like a poor man of service. *Philip.* Or servingman. *Coomes.* Indeed, so called by the *vulgar*. *Philip.* Why, where the devil hadst thou that word?" And Puttenham, *Arte of English Poesie*, 1589 (but written earlier): "Offices of service and love towards the dead . . . called Obsequies in our *vulgar*" (p. 63); "such maner of Poesie is called in our *vulgar* ryme dogrell" (p. 89). See also pp. 22, 26, in Arber's reprint. "In theyr *vulgar* tongue," the full expression, is in "Publike Baptisme," in *The First Prayer Book of King Edward VI.*, 1549.

69. *videlicet*] The *Stanford Dictionary* has a reference (*ante* 1548) to Ellis' *Original Letters* for the contraction *viz.*, and another (1562) to the same collection, contracted *videl.* See *As You Like It*, IV. i. 97.

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To whom came he? to the beggar: what saw he? the beggar: who overcame he? the beggar. The conclusion is victory: on whose side? the king's. The captive is enriched: on whose side? the beggar's. The catastrophe is a nuptial: on whose side? the king's? no, on both in one, or one in both. I am the king, for so stands the comparison; thou the beggar, for so witnesseth thy lowliness. Shall I command thy love? I may. Shall I enforce thy love? I could. Shall I entreat thy love? I will. What shalt thou exchange for rags? robes: for tittles? titles: for thyself?

74. *the king's*] Q 2, Ff 3, 4; *the king* Q 1, F 1.

72-75. *To whom came he? to the beggar . . . on whose side? the beggar's*] This is Gabriel Harvey's favourite style. Compare *Pierce's Supererogation* (Grosart, ii. 176): "What the saluation of David Gorge? a nullitie: what the deification of N. H.? a nullitie: what the sanctification of Browne? a nullitie; what the communitie of Barrow? a nullitie: what the plausibilitie of Marten? a nullitie." In scene iii. of *Pedantius* (levelled at G. Harvey), *circa* 1581, there is a parallel noticed by Moore Smith (*Materialen zur kunde des älteren Englischen Dramas*, Band viii. p. xlvii.): "Quis in Grammatica Congruus? Nonne Pedantius? Quis in Poetaram hortis floridus? Nonne Pedantius? Quis in Rhetorum pompa poteus? Nonne Pedantius?" See note at "Troyan," v. ii. 664.

78, 79. *Shall I command . . . Shall I enforce thy love*] From Lyly: "I will not enforce marriage where I cannot compell love" (*Campaspe*, v. 4 [1584]); and "Well Semele, I will not command love, for it cannot be enforced: let me entreat it" (*Endymion*, v. 3 [1591]); and *Sapho and Phao*, iv. 1 (1584): "Yeeld to me, Phao; I intreat where I may command; command thou, where thou shouldst intreat."

81. *exchange for*] obtain in exchange for. The *New Eng. Dict.* refers this "obsolete" sense to Spenser, *Faerie Queene*, VII. vi. 6.

for rags? robes:] "Cupid is blinde and shooteth at random, as soone hitting a *ragge* as a *robe*, and piercing as soone the bosome of a Captive as the brest of a Libertine" (Lodge, *Euphues Golden Legacie* [*Shakes. Lib.* Hazlitt's edition, p. 33], 1590); and again: "Cupid shootes at a *ragge* as soone as at a *roabe*" (p. 68); and again: "Venus jettes in *Roabes* not *ragges*" (p. 100); and "Will Venus joyne *roabes* and *ragges* together?" (p. 117). Thackeray perhaps remembered this: "Lady Bareacres . . . a toothless bald old woman now—a mere *rag* of a former *robe* of state" (*Vanity Fair*, chap. xlix.).

tittles] jots, particles, points or small lines. Commonly used in the "criss-cross row." An early example occurs in Halliwell's *Sixteenth and Seventeenth Century Literature*, p. 32 (*Two Italian Gentlemen*, by A. Munday, 1584): "I, ipse *tittle*, *tittle tittle* esti, Amen." A standard ending, quoted by Nashe in *Have With You*, etc. (Grosart, iii. 66): "a per se, con per se, *tittle*, est, Amen! . . . he comes upon thee with a whole Hornbooke"; and in *How a Man may Chuse a Good Wife* (Hazlitt's *Dodsley*, ix. 42), *circa* 1600: "I was five years learning to crish-cross from great A . . . so in process of time I came to e per se and com per se, and *tittle*," etc., etc. This was probably the most familiar meaning. The word does not occur again in Shakespeare except in "tittle-tattle," which may owe somewhat of its origin to the present word. A passage in *Grim the Collier of Croydon* (Hazlitt's *Dodsley*, viii. 418), *circa* 1600, goes a long way in support of this.

for tittles? titles] A quibble of Harvey's: "I am alwayes marvellously beholding unto you, for your bountifull Titles. . . . But to let *Titles* and *Tittles* passe, and come to the very point in deede" (*Letter to Spenser* [Grosart, i. 25], 1579). This is pre-euphuist, but it is a favourite mode of Lyly's and copied by many writers: for example,

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me. Thus, expecting thy reply, I profane my lips on thy foot, my eyes on thy picture, and my heart on thy every part.
Thine in the dearest design of industry,
DON ADRIANO DE ARMADO.

Thus dost thou hear the Nemean lion roar
'Gainst thee, thou lamb, that standest as his prey;
Submissive fall his princely feet before,
And he from forage will incline to play.
But if thou strive, poor soul, what art thou then?
Food for his rage, repasture for his den.

Prin. What plume of feathers is he that indited this letter? What vane? what weathercock? did you ever hear better?

85. *Adriano*] Q 2; *Adriana* Q 1, Ff. *Armado*] Ff 2, 3, 4; *Armatho* Qq, F 1.

Drayton in his dedications to *The Harmonie of the Church* (1590): "not as poems of Poets, but prayers of Prophets; and vouchsafe to be their gracious Patroness against any graceless Parasite"; and "I speake not of toys in Mount Ida, but of Triumphs in Mount Sion: not of vanity, but of Verity: not of Tales, but of Truths."

82. *profane my lips*] "I kiss thy hand" was a common, respectful ending to a letter, especially from a lover or suitor. Compare *The Shepherdess Felismena* (Hazlitt's *Shakes. Lib.* p. 284): "all is mine doth wholly consist in your hands, the which, with all reverence and dutifull affection, a thousand times I kisse"; and Nashe (mockingly), Ded. to *Lenten Stuffe* (Grosart, v. 195): "and so I kisse the shadow of your feetes shadow."

83. *picture*] image.

84. *industry*] assiduity in ladies' service. In *The Queen's Entertainment at Cowdray*, 1591 (Nichols, iii. 109), industry is described as "careful and kind diligence." This word was used widely and affectedly. Gabriel Harvey has it several times while bestowing lavish praise on his friend Sidney, and his "Countess of Pembroke's Arcadia" in *Pierce's Supererogation* (Grosart, ii. 99-102): "Lord, what would himselfe have prooved in fine, that was the gentleman of Curtesy, the Esquier of *Industry*, and the Knight of Valour at those yeeres? Live ever sweete Booke." Our "gallantry."

86. *Nemean lion*] So accented in *Hamlet*, I. iv. 83. The reference is to the first of Hercules' labours, which Shakespeare recalled from Golding's *Ovid*, ix. 242: "The Nemean Lyon by theis armes lyes dead uppon the ground" (1567). Here it was he found his pronunciation of Neměan, wherein the Greek and not the Latin accent is retained. This is the sonnet Armado promises us at I. ii. 174, so we must be content. We have here too the Armada of "high-born words," foreshadowed and foregone, of I. i. 171. See Introduction.

93. *vane*] "vane" naturally suggests weathercock, but it should more properly be written here "fane," an obsolete word signifying "flag, banner, pendant" (*New Eng. Dict.*), also written "fan" as in Chapman's *Two Wise Men*, etc., IV. iii. (1619): "I could devise them a crest as fit as a *fan* for a forehorse." There is a good illustrative passage in *The Feast of St. George observed at Utrecht*, 1586 (Nichols' *Progresses*, ii. 457): "Then began the trumpets to sound in the service, which was most prince-like and aboundant, served on the knee, carved and tasted to her Majesties trencher ['as if in person she had been there']; . . . sundry sortes of musickes continued the entring of the first course; which done and avoyded, the trumpets sounded in for the second, which was all baked meats of beasts and fowles; the beasts, as lions, dragons, leopards, and such like bearing *phaines* or arms; and the fowles, as peacocks, swans, pheasants, turkie cocks, and others in

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Boyet. I am much deceiv'd but I remember the style.
Prin. Else your memory is bad, going o'er it erewhile.
Boyet. This Armado is a Spaniard, that keeps here in court;
A phantasm, a Monarcho, and one that makes sport
To the prince and his book-mates.
Prin. Thou, fellow, a word.
Who gave thee this letter?
Cost. I told you; my lord.
Prin. To whom should'st thou give it?
Cost. From my lord to my lady.
Prin. From which lord to which lady?

97. *phantasm*] Ff 2, 3, 4; *phantasime* Qq, F 1; *phantasma* Capell conj. *Monarcho*] *monarcho* Q 2.

their natural feathers, spread in their greatest pride, which sight was both rare and magnificent. This service being placed on her Majesties boord, the beasts on the one side, and fowles on the other, the lyon being couchant at her Highnesse's trencher, the usshers cryed 'A Hall!' . . . the feast ended and tables voyded, there was dauncing, vaulting and tumbling with the forces of Hercules. . . . At supper being all assembled againe . . . great was the feast . . . and after supper beganne the barries betweene challengers and defendants wherein the Earle of Essex behaved himselfe so valiantly." We can imagine the challengers on behalf of St. George roaring somewhat like Armado's Nemean lion "falling his princely feet before" her Highness's trencher. The plume of feathers and the fane belong to the Feast. Compare, too, "libbard's head on knee" at v. ii. 542. For Hercules, compare v. ii. 580, 581, and v. i. 110 (notes).

93. *weathercock*] Taken as a type of showiness, as in *The Merry Wives of Windsor*, III. ii. 18 (see note, Arden edition, p. 120). So Sidney, *Arcadia*, bk. iii. (Dublin edition, vol. ii. p. 69 [1739]): "proclaiming his blasphemies against womankind; that, namely, that sex was . . . the shops of vanities, the gilded *weathercocks*."

97. *Monarcho*] A real fantastical character of the time. He appears to have been a crazy hanger-on to the Court, whose vain-gloriousness made him a butt. Thomas Churchyard wrote a tedious epitaph to *The Phantasticall Monarke*, printed in a collection called his *Chance* (1580) which is given at length by Steevens. Steevens also quotes from *A briefe Discourse of the Spanish State, with a Dialogue annexed, intituled Philobasilis* (1590), p. 39: "The actors were that Bergamasco (for his phantastick humours) named *Monarcho*, and two of the Spanish embassadours retinue, who being about foure and twentie yeares past, in Paules Church in London, contended who was soveraigne of the world: the Monarcho maintained himself to be he, and named their king to be but his viceroy for Spaine, the other two with great fury denying it," etc., etc. He is honoured by other references in writers of the time. Farmer quotes from Meres' *Wits Commonwealth* (p. 178): "Peter Shakerlye of Paules, and *Monarcho* that lived about the court." Steevens refers also to Nashe's *Have With You to Saffron Walden* (Grosart, iii. 112), 1596: "an insulting monarch above *Monarcha* the Italian, that ware crownes in his shoes." Reed gives one from B. Riche's *Faults and Nothing but Faults*, p. 12: "he looks like a *Monarcho* of a very cholericke complexion"; while Douce cites from Scot's *Discoverie of Witchcraft*, 1584, to the effect that, like Thrasibulus, he was sore oppressed with the like spirit or conceipt (see Dr. Nicholson's repr. p. 42).

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Cost. From my lord Biron, a good master of mine,
To a lady of France that he call'd Rosaline.
Prin. Thou hast mistaken his letter. Come, lords, away.
Here, sweet, put up this: 'twill be thine another day.
[*Exeunt Princess and train.*
Boyet. Who is the suitor? who is the suitor?
Ros. Shall I teach you to know?
Boyet. Ay, my continent of beauty.
Ros. Why, she that bears the bow.
Finely put off!
Boyet. My lady goes to kill horns; but if thou marry,
Hang me by the neck if horns that year miscarry.
Finely put on!
Ros. Well then, I am the shooter.
Boyet. And who is your deer?
Ros. If we choose by the horns, yourself come not near.
Finely put on, indeed!

104. *lords*] *ladies* Johnson conj. 106. *suitor . . . suitor*] Steevens (Farmer); *shooter* Qq, Ff. 106 to end of scene. Put in margin by Pope. 113. *horns, yourself come*] Qq, Ff, Cambridge, Furness; *horns, yourself: come* Rowe, Steevens *et seq.*

104. *mistaken*] taken to the wrong person, miscarried. See above, line 58.

105. *thine another day*] Mr. Daniel (*Athenæum*, 13th Oct. 1883) explains this idiom "it will be of use to you; you will find the benefit of it hereafter." It does not occur again in Shakespeare. Daniel gives parallels from Jonson's *Tale of a Tub*, II. i.; Middleton, *The Witch*, II. iii.; and Cooke's Greene's *Tu Quoque* (Hazlitt's *Dodsley*, xi. 272). The passages are certainly equivalent, but "it will be your turn another day" seems rather what the Princess means to say.

106. *suitor*] Formerly, and still provincially, pronounced "shooter." Hence the quibble. There are three closely-written pages on this in Furness. He cites a good example from Lyly's *Euphues* (Arber, p. 293): "There was a Lady in Spaine . . . hadde three *sutors* (and yet never a good Archer)."

107. *continent*] that which contains; the sum. Compare Greene, *Never Too Late* (Grosart, viii. 50): "they be women and therefore the *continents* of all excellence" (1590); and his *Alcida* (ix. 208), 1588: "women, the painted *continents* of flattery, of deceit," etc., etc.

108-111. *put off . . . put on*] I find these terms in antithesis in Gascoigne's *Hermit's Tale* (Nichols' *Progresses*, i. 559), 1576: "charged . . . to weare this punishment with patience, which necessyty did *putt on*, and destyny wold *putt off*." Perhaps military or fencing terms, to hit or strike at, and to guard, ward off or parry. Lyly has similar ejaculations of encouragement to punsters in *Mother Bombie*: "well brought about," "excellently applied," etc.

112. *who is your deer?*] So in Lyly's *Gallathea*, II. i. (1592): "Saw you not the *deere* come this way . . . whose *dear* was it . . . I saw none but mine own *dear*."

113. *yourself come not near*] Rowe's punctuation may be right, and the meaning that Rosaline gives Boyet "the horns," as common chaff, and then says "come not near," to a dangerous beast. Furness seems to have found a mare's nest here.

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Mar. You still wrangle with her, Boyet, and she strikes at the brow.

Boyet. But she herself is hit lower: have I hit her now?

Ros. Shall I come upon thee with an old saying, that was a man when King Pepin of France was a little boy, as touching the hit it?

Boyet. So I may answer thee with one as old, that was a woman when Queen Guinever of Britain was a little wench, as touching the hit it.

Ros. Thou canst not hit it, hit it, hit it,
Thou canst not hit it, my good man.

Boyet. An I cannot, cannot, cannot,
An I cannot, another can.

[*Exeunt Ros. and Kath.*

Cost. By my troth, most pleasant: how both did fit it!

Mar. A mark marvellous well shot, for they both did hit it.

Boyet. A mark! O! mark but that mark; a mark, says my lady.
Let the mark have a prick in 't, to mete at, if it may be.

125. *An*] *And* Q 1; omitted Ff, Q 2. 128. *hit it*] F 4; *hit* Qq, Ff 1, 2, 3.

117. *come upon thee with*] attack thee with (as in Genesis xxxiv. 25). See *The Taming of the Shrew*, I. ii. 42. This use seems to have escaped *New Eng. Dict.* in *Come* (see 48th section).

118. *King Pepin*] The founder of the Carlovingian dynasty, died 768. As a representative of ancient times we meet him again in *All's Well that Ends Well*, II. i. 79.

121. *Queen Guinever*] The name was used in contempt. See Nashe, *Have With You to Saffron Walden* (Grosart, iii. 150), 1596: "Since the raigne of *Queen Gueniver* was there never seene a worse"; and Dekker, *A Strange Horse-Race* (Grosart, iii. 358), 1613: "the Divell . . . had no sooner touched his old Laplandian *Guenevora*, but shee as speedily quickened." See also Dekker's *Satiromastix* (Pearson, i. 219); Beaumont and Fletcher, *The Scornful Lady*, v. i.; and Marston's *Malcontent*. The last is quoted in Nares.

123. *Thou canst not hit it*] The tune of this song, or catch, is given in Chappell's *Popular Music of the Olden Time* (i. 239), from a manuscript at Oxford bearing date 1620. It was a dance-tune. Chappell gives a single reference to it (besides the present), namely, "*Wily Beguiled*, written in the reign of Elizabeth," which was printed in 1606: "Thou art mine own sweetheart, From thee Ile ne'er depart; Thou art my Ciperlillie And I thy Trangdidownedilly. . . . And then dance, *canst thou not hit it?* Ho, brave William Cricket!" (Hazlitt's *Dodsley*, ix. 327). Stephen Gosson refers to it as a dance in his *Quips for Upstart Newfangled Gentlewomen*, 1595: "*Can you hit it* is oft their daunce." The song is referred to in Rowley's *Match at Midnight*, I. i. (Hazlitt's *Dodsley*, xiii. 23): "A widow witty—Is pastime pretty . . . an old man— *Sim.* Then will she answer, *If you cannot a younger can.*"

130. *mark . . . prick . . . mete at*] Minshew's *Guide into the Tongues* (ed. 1627) has: "a *Marke*, white or *pricke* to shoote at . . . L(atin). *Meta, à metendo*, quod posita sit in dimenso spatio."

prick] This word had a variety of derivative senses in archery, which are dealt with by Furnivall at consider-

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Mar. Wide o' the bow-hand! i' faith, your hand is out.
Cost. Indeed, a' must shoot nearer, or he'll ne'er hit the clout.
Boyet. An if my hand be out, then belike your hand is in.
Cost. Then will she get the upshoot by cleaving the pin.
Mar. Come, come, you talk greasily; your lips grow foul.
Cost. She's too hard for you at pricks, sir: challenge her to bowl.
Boyet. I fear too much rubbing. Good night, my good owl.

[*Exeunt Boyet and Maria.*

134. *pin*] Ff 2, 3, 4; *is in* Qq, F 1.

able length in a note prefixed to *The Babees Book*, pp. c.-ciii., where many references will be found, including, of course, Ascham's *Toxophilus*. We are only concerned here with the primary meaning of "mark." But it is quite possible that this sense arose from the use of peeled wands (compare butchers' *pricks*) as a mark. Compare *Guye of Gisborne*, one of the earliest Robin Hood ballads (Percy Folio, ii. 232): "they cutt them downe the summer shroggs Which grew both under a Bryar, And sett them 3 score rood in twinn To shoote the *prickes* full neare." See line 136 below, note.

130. *to mete at*] to measure, to aim or level at.

131. *Wide o' the bow-hand*] far from the mark; literally, on the left or bow-hand side. An instruction from the butts called out to the archer, by those who gave aim. This is the earliest example of the expression in *New Eng. Dict.* It became common later in the dramatists. Compare Sir J. Harington, *A Brief View*, etc. (*Nugæ Antiquæ*, ed. 1779, i. 28), 1608: "wide of the right way, upon the sinister or *bow-hand*, many miles."

132. *hit the clout*] The target was fixed by a pin or clout (Fr. *clou*), the head of which was painted white and marked the centre. Compare Ben Jonson, Epilogue to *The Staple of News*: "our hope Is though the *clout* we do not always hit, It will not be imputed to his wit." See also Marlowe's *Tamburlaine* (pt. ii.), iv. 8: "For kings are *clouts* that every man shoots at." The derivation here given (supported by "clout-nail") may be doubtful; I take it from Gifford, but do not find it in *New Eng. Dict.* A "white rag" is possibly the true origin.

134. *upshoot*] upshot. It is so written in Bullen's *Old Plays*, iv. 137; and in *Masques Performed before the Queen*, 1592 (Nichols, iii. 208). Compare Nashe, *Anatomie of Absurditie* (Grosart, i. 9), 1589: "everie man shotte his bolte, but this was the *upshot*"; and in *How to Chuse a Good Wife* (Hazlitt's *Dodsley*, ix. 23): "who could miss the clout Having so fair a white, such steady aim; This is the *upshot*: now bid for the game"; and Middleton's *Family of Love*, v. iii.: "an arrow that sticks for the *upshot* against all comers." Not necessarily the deciding shot, but the best shot in, till it is beaten.

cleaving the pin] This expression occurs in *Guye of Gisborne* quoted above: "he *clove* the good pricke wand"; and in Middleton's *No Wit no Help like a Woman's*, ii. i.: "I 'll *cleave* the black pin i' the midst of the white." See also *Romeo and Juliet*, II. iv. 15; and G. Harvey's *Three Proper Letters* (Grosart, i. 65), 1580: "The second more speciall, as it were, hitting the white indeede, and *cleaving* the Pinne in sunder."

135. *greasily*] indecently, in a "smutty" way. Marston speaks of "*greasie* Aretine" (Bullen's edition, iii. 320); and Ben Jonson, *Bartholomew Fair*, II. i.: "her language grows *greasier* than her pigs."

136. *at pricks*] Compare *Gesta Grayorum*, 1594 (Nichols' *Progresses*, iii. 274): "any forbidden manner of shooting; as *at pricks* in common highways . . . or at short butts, not being of sufficient length and distance, or at any roving or unconstant mark."

137. *rubbing*] "rub" was a technical term in the game of bowls. It was definitely used of the touches of the

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Cost. By my soul, a swain! a most simple clown!
Lord, Lord, how the ladies and I have put him down!
O' my troth, most sweet jests! most incony vulgar wit;
When it comes so smoothly off, so obscenely as it were, so fit.
Armado o' the to side, O! a most dainty man,
To see him walk before a lady, and to bear her fan!
To see him kiss his hand! and how most sweetly a' will swear!

142. *Armado*] *Amado* Ff 2, 3, 4; *Armatho* Q 1; *Armathor* F 1, Q 2. *o' the to*] Grant White (ed. 2); *ath toothen* Q 1; *ath to the* F 1, Q 2; *ath to* Ff 2, 3, 4; *a' th to* Rowe; *o' t' one* Capell; *o' the one* Dyce, Cambridge; *a' th' t' other* Keightley 144. Collier inserted a line of his own here: "Looking babies in her eyes his passion to declare."

bowl against others on its passage to the jack or mistress. But it was employed generally of the course of the bowl. Sir J. Harington says Martin Marprelate took "this taunting scoffe that the Bishops would cry Rub, rub, rub, to his bowle, and when it was gone too farre say, The Divell goe with it" (*A Brief View*, etc., 1608 [*Nugæ Antiquæ*, i. 21, ed. 1779]). Shadwell, in *Epsom Wells*, Act iii., has "Rub, rub, narrow, short, gone a thousand yards, and such like words of Bowlers."

137. *owl*] rhymes with *bowl*, which was evidently pronounced as *owl* now is. See for the word in its other sense, v. ii. 906, rhyming again with *owl*. Ben Jonson makes a point of this rhyme in a passage about "Crambo! another of the devil's games" in *The Devil is an Ass*, v. v. (1616): "Yes, wis, knight, shite, Poul, joul, *owl*, foul, troll, boul." The word is still heard so "in the vulgar." According to Ellis the change took place in the fifteenth and sixteenth centuries. It is still going on.

140. *incony*] See III. i. 128. Shakespeare here rebukes loose talk in the better classes. Any clown can do that as well or better.

142. *o' the to side*] the hither side. This is an easier and more probable change than Rowe's, which introduces the word "one," not in the old editions. Compare North's *Plutarch* (*Pompey*) (Tudor Trans. iv. 280), 1579: "ranne with speed on the toe side of the formest ranckes," and earlier in vol. iii. The expression is frequent in Holland's *Plinie*. See also (N. Breton) *Choice, Chance and Change*, 1607 (Grosart, p. 66): "Treades on a worm, and braves a flight of flies, Lookes *a toside*, and sweares at every word."

143. *bear her fan*] A correct attention, presumably, from a gallant of the time. Henry Hutton, satirising a gallant in *Folies Anatomie* (1616), says: "I durst not use my mistres' *fan* Or walk attended with a hackney-man." These gentlemen would purloin a feather as a keepsake: "this feather grew in her sweet *fan* sometimes" (Ben Jonson, *Every Man out of his Humour*, II. i.); and "A third . . . Will spend his patrimony for a garter Or the least feather in her bounteous *fan*" (*Cynthia's Revels*, III. ii.). We come from the sublime to the ridiculous when the Nurse in *Romeo and Juliet*, II. iv. 232, says: "Peter take my *fanne* and goe before, and apace" (Q 1, Cambridge ed.). Farmer quotes from *The Serving Man's Comfort*, 1598: "The mistress must have one to carry her cloake and hood, another her *fanne*."

144. *To see him kiss his hand*] See note, v. ii. 324. Malone believed a line was lost after line 144. Hence Collier's amazing insertion which gave rise to some entertaining notes.

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And his page o' t' other side, that handful of wit! 145
Ah! heavens, it is a most pathetical nit.
Sola, sola! [*Shout within.*
[*Exit Costard, running.*

SCENE II.—*The Same.*

Enter HOLOFERNES, *Sir* NATHANIEL, *and* DULL.

Nath. Very reverend sport, truly: and done in the testimony of a good conscience.

Hol. The deer was, as you know, *sanguis*, in blood; ripe as a pomewater, who now hangeth like a jewel in the

145. *o' t' other*] *atother* Q 1, F 1; *at other* Q 2, Ff 2, 3, 4. 146. *a*] omitted in Qq, F 1. 147. *Sola*] *Sowla* Qq, Ff. [*Shout within*] F 4; *Shot within* Q 1; *Shoote within* F 1.

Scene II.

Holofernes] *Holofernos, the Pedant* Qq, Ff. 3. *Hol.*] *Ped.* Qq, Ff. 4. *a*] Ff, Q 4; *the* Qq 1, 2.

146. *pathetical*] See I. ii. 92.

nit] anything very small, as in *The Taming of the Shrew*, IV. iii. 110. A speck. Properly the word means the egg(lens) of any small insect, especially a louse. Florio has: "*Lendini, nits* before they be lice, chits."

147. *Sola*] Compare Lancelot's "Sola, sola: wo ha ho, sola, sola" (*The Merchant of Venice*, v. i. 49). This is given as a hunting halloo in *A Twelfe Night Merriment* (*Narcissus*), 1602 (ed. M. Lee, pp. 17, 18): "The dogges have put the hare from quatte, Then woe be unto little Watt, Yolp, yolp, yolp! Hallowe in the hind dogges, *hallowe, So come on* then, *Solla, Solla* . . . Harke how Jumball hits it right! Yolp," etc.

Scene II.

1, 2. *in the testimony of a good conscience*] with the approbation or warrant of a good conscience. Compare 2 Corinthians i. 12.

3. *sanguis, in blood*] These Latin words are devoid of any special force excepting that they are the emblems of the pedant's (schoolmaster's) trade, for testimony of which they are dragged in. "In blood, a term of the chase, in a state of perfect health and vigour" (Schmidt). Compare *1 Henry VI.* IV. ii. 48; *Coriolanus*, I. i. 163, and IV. v. 225. No satisfactory parallel has been given outside Shakespeare. But compare Ben Jonson, *The Sad Shepherd*, I. ii.: "*Robin.* What head? *John.* Forked: a heart of ten. *Marian.* He is good venison, According to the season *in the blood.*"

4. *pomewater*] Once a popular apple, but long forgotten. I do not find it in the *Dictionarium Rusticum et Urbanicum* (1704), which is very strong on apples. N. Bailey (1766) gives it as "a large apple, full of watery juice." Parkinson (1627) figures it in his *Paradisus*: "The *Pomewater* is an excellent good and great whitish apple, full of sap or moisture, somewhat pleasant sharp, but a little bitter withal: it will not last long, the winter frosts soone causing it to rot and perish." It was evidently in much demand since it was cried by the Irish costermongers. See Ben Jonson's *Irish Masque at Court*, 1613: "I sherve ti majesties owne cashtermonger, be me trote; and cry peepsh [pippins] and *pomwatersh* in ti majesties shervice, tis five year now"; and Dekker, *Old Fortunatus*, 1600: "Enter *Andelocia* and *Shadowe*, like Irish costarmongers . . . peeps of Tamasco, feene peeps: I fat 'tis de sweetest apple in de world, 'tis better

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ear of *coelo*, the sky, the welkin, the heaven; and anon falleth like a crab on the face of *terra*, the soil, the land, the earth.

Nath. Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least: but, sir, I assure ye, it was a buck of the first head.

Hol. Sir Nathaniel, *haud credo*.

Dull. 'Twas not a *haud credo*, 'twas a pricket.

Hol. Most barbarous intimation! yet a kind of insinuation, as it were *in via*, in way of explication; *facere*, as it were, replication, or, rather, *ostentare*, to show, as it

5. *coelo*] *celo* Ff 1, 2, Qq.

den *Pome-water*, or apple John." Dekker's passage seems to make it the same as the "Honeymeal or St. John's Apple," an English apple mentioned by Cotgrave in v. *Pomme de Paradis*; and Minshew: "S. Johns apple . . . *Pomo de Paradisi, obsaporem jucundissimum et colorem invitantem*" (1627). Perhaps this assisted Holofernes towards "coelo . . . the heaven."

5. *coelo*] "*Cielo.* The heaven, the skie, the firmament or welkin" (Florio, *New World of Words*, 1611); "*Terra.* The element called earth . . . Also, any land . . . or soile" (*ibid.* 1598). These definitions are given here because they support Dr. Warburton's conjecture that Holofernes stood for Florio, in which he was supported by Farmer and others. But the date of Florio's *Italian Dictionary* upsets that slight argument. Marshall altered *sanguis* to an Italian form (*sanguino*), according to the same theory probably.

10. *buck of the first head*] See below at line 54. Steevens quotes here from the *Return from Parnassus* (1602), where the names of the "speciall beasts for chase" are given as in the text (Hazlitt's *Dodsley*, ix. 148, 149; or Clarendon Press, ed. Macray, pp. 107, 108). See Howell's *Vocabulary*, 1659 (The Third Section, *Of Hunting or Venery*): "A Buck, the first year a Fawn, the 2. a Pricket, the 3. a Sorrell, the 4. a Sore, the 5. a *Buck of the first head*, the 6. a compleat Buck" ["great Buck" in *The Gentleman's Recreation*]; "The Deer begins to head, *viz.* in two years when the spitters come forth" (Howell, *ibid.*); "Their heads go by several names: The first Head is called a crowned Top, because the Croches are ranged in form of a crown" (*The Gentleman's Recreation*, ed. 1721, p. 58).

11. *Sir*] See *The Merry Wives of Windsor*, I. i. 1.

haud credo] This occurs in *The Troublesome Raigne of King John* (Hazlitt's ed. of *Shakespeare's Library*, p. 264), *ante* 1591: "*Haud credo* Laurentius, that thou shouldst be pend thus In the presse of a Nun we are all undone." See below, v. i. 9, note.

12, 20. *haud credo*] Dull is naturally annoyed at being told over and over again the buck is a *doe* of any sort. An important pun.

12. *pricket*] a two-year-old red-deer. See Cotgrave in v. *Brocart*. Compare Greene, *Carde of Fancie* (Grosart, iv. 68), 1584: "the Lion seldome lodgeth with the Mouse, the Hart seldome feedeth with the *Pricket*." See note at line 10, and *Gesta Grayorum*, 1594 (Nichols, p. 275): "young deer, *prickets* or any other game."

13. *insinuation*] Compare T. Wilson, *Art of Rhetorique*, 1553: "A privy begynnyng, or crepyng in, otherwyse called Insinuation, must then and not els be used, when the iudge is greaved with us, and our cause hated of the hearers" (ed. 1562, fol. 53). Probably Holofernes has Wilson's, or Cox's earlier treatise on the same subject in his mind. Sir Philip Sidney has a similar passage in *Arcadia*, bk. i.: "his *insinuation* being of blushing, and his division of sighs, his whole oration stood upon a short narration."

14, 15. *explication . . . replication*] Nashe uses the verbs *explicate*, *replicate*, in *Lenten Stuffe*. "*Replication*

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were, his inclination,—after his undressed, unpolished, uneducated, unpruned, untrained, or rather unlettered, or ratherest, unconfirmed fashion,—to insert again my *haud credo* for a deer.

Dull. I said the deer was not a *haud credo;* 'twas a pricket.

Hol. Twice-sod simplicity, *bis coctus!*

O! thou monster Ignorance, how deform'd dost thou look.

Nath. Sir, he hath never fed of the dainties that are bred in a book.

He hath not eat paper, as it were; he hath not drunk ink: his intellect is not replenished; he is only an animal, only sensible in the duller parts;

And such barren plants are set before us, that we thankful should be,

Which we [of] taste and feeling are, for those parts that do fructify in us more than he;

For as it would ill become me to be vain, indiscreet, or a fool,

So were there a patch set on learning, to see him in a school:

27, 28. Prose Qq, Ff; verse Hanmer *et seq.* Qq, Ff. 28. *of*] Tyrwhitt; omitted in *do*] Q 1, Ff; omitted in Q 2.

. . . a confirmation of one's saying with new allegations" (Blount, *Glossographia*, 1670).

18. *unconfirmed*] Unless there be a reference to the religious rite, and the word have the sense of "irreligious," "heathen," it is difficult to find a climax in "unconfirmed." The word occurs again in *Much Ado About Nothing*, III. iii. 124. Schmidt interprets it "inexperienced, raw." The expression *bis coctus* below expressly forbids that meaning here. "Unratified," "unconsolidated," "unavouched," might be suggested, but each seems feeble as a superlatively strong qualification.

21. *Twice-sod . . . bis coctus!*] Probably a reference to the old proverb or aphorism about twice-sodden coleworts, used of a tale twice told, or a sentence twice uttered, like Dull's. The Greek form, Δὶς κράμβη θάνατος, is of remote antiquity; and Pliny (xx. 9) says: "Coleworts . . . *twice sodden*, it bindeth the bellie" (Holland's trans. 1601). The proverbial use occurs in Lyly's *Euphues* (Arber, p. 391): "they fell to the whole discourse of Philautus love, who left out nothing that before I put in, which I must omitte, least I set before you Coleworts *twise sodden*." See *Colewort* in the *New Eng. Dict.* for both earlier and later examples. In Laurence Humphrey's *Oration to Queen Elizabeth at Woodstock*, 1575 (Nichols, i. 589), it occurs in Latin: "*Crambem qui bis coctam apponit minister, mortem apponit, et qui eadem oberrat chorda citharœdus, videbur, et . . . coccysmus seu cuculi cantilena audienti insuavis est*," etc., etc. Perhaps it will be found in some of the school-books of the time, like several others of the pedant's tags. It is in Burton's *Anatomy of Melancholy* (Democritus to the Reader): "an unnecessary work, *cramben bis coctam apponere*, the same again and again in other words."

30. *So were there a patch set on learning*] it would be setting a fool to learn. "Patch" was a common word for a fool. Or we may take it "a fool intent on learning." I prefer the more active construction.

patch] fool. There has been much written upon this signification of the word, which occurs again in

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But, *omne bene*, say I; being of an old father's mind,
Many can brook the weather that love not the wind.

Dull. You two are book-men: can you tell me by your wit
What was a month old at Cain's birth, that's not five weeks old as yet?

Hol. Dictynna, goodman Dull; Dictynna, goodman Dull.

Dull. What is Dictynna?

Nath. A title to Phœbe, to Luna, to the moon.

Hol. The moon was a month old when Adam was no more;
And raught not to five weeks when he came to five-score.
The allusion holds in the exchange.

Dull. 'Tis true indeed: the collusion holds in the exchange.

33. *me*] Q 1; omitted in Ff, Q 2. 35. *Dictynna*] Rowe; *Dictisima* Q 1, Ff 1, 2, 3; *Dictissima* Q 2, F 4. 36. *Dictynna*] *Dictima* Qq, F 1; *Dictinna* Ff 2, 3, 4. 39. *raught*] *rought* Q 1; *wrought* Ff, Q 2.

The Tempest, III. ii. 71; *The Comedy of Errors*, III. i. 32; and *The Merchant of Venice*, II. v. 46; and see the *New Eng. Dict.* There is no occasion to seek for derivations such as Wolsey's fool named "Patch" and the Italian *pazzo* (Florio). The word was used as a synonym for "pied-coat," from the fool's dress. Compare Rider's *Bibliotheca Scholastica*, 1589: "Pied coate or *Patch*, *Sticte*." A name for a dog (from Ovid). "*Patch* whose flecked skin w' sundrie spots was spred" (Golding's *Ovid*, iii. 258). See below, v. ii. 755.

31. *old father's*] Lodge has the same expression: "For tragedies and comedies Donate the Grammarian sayth, they wer invented by lerned fathers of the old time to no other purpose, but to yeelde prayse unto God" (*Reply to Gosson*, 1579, 1580); and see Gosson's *Schoole of Abuse* (Arber, p. 25), 1579; and Golding's *Ovid* (vii. 449): "Here men (so auncient fathers said that were as then alive) did breede of deawie Mushrommes." See below, line 138.

32. *weather . . . wind*] This is a sound saying, but I have no parallel. It appears here to be a quotation. I suppose the "old father" is the same as below, "certain father," merely a colourable colour of authority.

33. *book-men*] scholars. See above, II. i. 227, for the only other use of the word in Shakespeare. Compare Greene's *Looking-Glass for London*, 1143, 1144 (Grosart, xiv. 53): "And though the Sailer is no booke-man held, He knowes more Art than ever *booke-men* read." Nashe uses the expression in *Summer's Last Will*.

35. *Dictynna*] Steevens says Shakespeare might have found this uncommon title for Diana in the second book of Golding's translation of Ovid's *Metamorphoses*: "*Dictynna* garded with her traine and proud of killing deere." It occurs earlier in one of N. Grimald's songs in *Tottel's Miscellany* (Arber, p. 97), *ante* 1557: "Acteon may teach thee *Dictynnaes* ire."

39. *raught*] reached.

40. *The allusion holds in the exchange*] "*i.e.* the riddle is as good when I use the name of Adam, as when you use the name of Cain" (Warburton). "Allusion" meant more in Shakespeare's time than now. Compare Cotgrave: "*Allusion*: an allusion or likening; an alluding or applying of one thing unto another." Blount (1670) in *Glossographia* is more explicit: "*Allusion*: a likening or applying of one thing to another, and it is as it were a dalliance or playing with words like in sound," etc., etc.—in fact a pun. For these obsolete senses see *New Eng. Dict.* for early examples; and see Camden's chapter of "Allusions" in *Remaines Concerning Britaine*.

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Hol. God comfort thy capacity! I say the allusion holds in the exchange.

Dull. And I say the pollusion holds in the exchange, for the moon is never but a month old; and I say beside that, 'twas a pricket that the princess killed.

Hol. Sir Nathaniel, will you hear an extemporal epitaph on the death of the deer? and, to humour the ignorant, [I have] call'd the deer the princess killed, a pricket.

Nath. Perge, good Master Holofernes, *perge;* so it shall please you to abrogate scurrility.

Hol. I will something affect the letter; for it argues facility.

49. [*I have*] *call'd*] *call'd* Qq, Ff; *I have call'd* Rowe; *I will call* Singer; *call't* Furness; *call I* Cambridge. 50. *scurrility*] *squirilie* Q 1.

44. *pollusion*] See "reprehend," 1. i. 182. In a note to this passage Furness quotes from "Courthope, iv. 86" (*History of English Poetry*, London, 1903), to the effect that we owe Shakespeare's stage-representation of Dull to Lyly's "Master Constable and the Watch" in *Endymion*, characters further developed in *Much Ado About Nothing* and elsewhere. The accepted dates of the two plays, perhaps, upset this verdict, and instead of Shakespeare being "under some obligations to a predecessor," it may be the other way about. Lyly's *Endymion* bears the date of 1591. See Introduction on this point, but especially on the introduction of Latin tags which characterises both plays. Moreover Lyly's watch, although they have rusty wits and no wise words, do not "mistake words." See note at v. ii. 488 and 500, 502.

47, 48. *epitaph on the death of*] Capell said this should be "epigram" (adopted into the text by Rann). Furness says "of course, right—there cannot be an epitaph on the death of anything." Why? Is it not a perfectly common use of the word? For Shakespearian times, see *New Eng. Dict.*; "An *Epitaphe* made upon the dethe of Frenche" (1532); "A Booke of *Epitaphes* made upon the Deathe of Sir William Buttes" (1583), etc.

48. *to humour the ignorant*] to satisfy Dull. But Holofernes has already given his decided opinion that the Princess's bag was a two-year-old pricket, and not a buck of antler, in his *haud credo*. Evidently they are introduced arguing the point at the opening of the scene, just as Shallow, Sir Hugh and Slender open *The Merry Wives of Windsor*. They were by-standers.

49. *pricket*] See lines 10, 12. The word occurs in Eden's *Translation of Vertomanus*, 1503 (Hakluyt ed. 1811, iv. 556 [1576]): "They wandred in that mountayne scattered lyke wylde Goates or *Prekettes*."

50. *abrogate scurrility*] abolish coarseness. Puttenham gives examples of "pleasant speeches favouring some *skurrility*" in this sense (pp. 274, 275). "Scurrility" had the sense of foulness of speech. Gabriel Harvey has "fie on grosse *scurility* and impudent calumny" (*Foure Letters* [Grosart, i. 204]); and compare Webster's *Westward Ho*, II. i.: "ha ha! I must talk merrily, sir. *Justiniano* [a Pedant]. Sir, so long as your mirth be void of all *squirrilitie*, 'tis not unfit for your calling." This spelling (as in Q 1) was not rare. See Introduction on Edwards' *Damon and Pithias*, where it occurs. "Scullery" was spelt "squillery" likewise.

51. *affect the letter*] resort to alliteration. Compare E. Kirke, Ep. Ded. (to G. Harvey) to Spenser's *Shepheard's Calendar*, 1579: "I scorne and spie out the rakehellye route of our ragged

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The preyful princess pierc'd and prick'd a pretty pleasing pricket;
Some say a sore; but not a sore, till now made sore with shooting.
The dogs did yell; put l to sore, then sorel jumps from thicket;
Or pricket sore, or else sorel; the people fall a-hooting. 55
If sore be sore, then l to sore makes fifty sores O sore l!
Of one sore I an hundred make, by adding but one more l.

52. *preyful*] *prayfull* Qq, F 1; *praysfull* F 2, Malone. 52-57. Printed as twelve lines in Qq, Ff. 54, 56. *l*] *ell* Qq, Ff. 56. *O sore l*] Qq, Ff; *of sorel* Warburton; *O sore L l* Capell; *one sorel* Cambridge, Globe. 57. *l*] Qq; *L* Ff.

rymers (for so themselves use to *hunt the letter*)" (Globe edition, p. 442). In a letter of Gabriel Harvey's, "To my verie friende, M. Immerito" (Spenser), dated October, 1579, this passage occurs (Grosart, i. 18): "your gentle Masterships long, large, lavish, Luxurious, laxative letters withall (now a God's name, when did I ever in my life, *hunt the Letter* before? but belike there's no remedie, I must needes be even with you once in my dayes)." Another form of the phrase was "follow the letter." Sir John Harington, in *An Anatomy of the Metamorphosed Ajax* (Chiswick, 1814, p. 17), 1596, says: "I say, that that some call scurrility, in this book is indeed but a check to scurrility: . . . Also the incomparable poet of our age, to give a most artificial reproof of *following the letter* too much, commits the same fault of purpose. You that do dictionary method bring Into your rhymes, running in rattling vows." He tells us in a marginal note, "Sir P. Sidney." The lines Harington quotes from Sidney are from his *Astrophel and Stella* (Arber, *English Garner*, i. 510), 1581. And for Spenser, see *July*, in *Shepheard's Calendar*: "These wizards welter in wealths waves, Pampred in pleasures deepe"; and *October* ("the tenth Æglogue of the foresaid famous new Calender," as Harvey quotes it): "Piers I have pyped erst so long with payne." Puttenham says (p. 261): "Many of our English makers use it too much, yet we confesse it doth not ill but prettily becomes the meetre, if ye passe not two or three words in one verse and use it not very much." George Gascoigne, in his *Certayn Notes* (Arber, p. 36), 1575, has an earlier use of "hunt the letter": "the whiche (being modestly used) lendeth good grace to a verse: but they do so *hunte a letter* to death, that they make it crambe."

53, 54. *sore . . . sorel*] See note, line 10. The term *Sorell*, for "a young buck," is in Palsgrave's *Lesclaircissement*, 1530; and see Harrison's *Description of England*, bk. iii. chap. iv. 1577 (New Shakes. Soc. p. 26): "The yoong males which our fallow deere doo bring foorth, are commonlie named according to their severall ages: for the first yeere it is a fawne, the second a puckot [pricket], the third a serell, the fourth a *soare*, the fift a bucke of the first head; not bearing the name of a bucke till he be five yeers old: and from hencefoorth his age is commonlie knowne by his head or horns. Howbeit this notice of his yeers is not so certeine . . . in some grounds a bucke of the first head will be so well headed as another in a high rowtie soile will be in the fourth."

54. *dogs did yell*] See *Venus and Adonis*, 688, for "yell" applied to the cry of hounds. The dogs here do not apparently agree with the "sport" at Cowdray (see Introduction). But they may have been used to wake up the unfortunate animals in the paddock. See note at "stand," IV. i. 10. English ideas have usually separated hunting with dogs from shooting. See *Queen Elizabeth's Entertainments* in Laneham's *Letter*, 1575; and Beaumont and Fletcher's *Philaster*, IV. ii.: "Who shoots? . . . The Princess. . . . No, she'll hunt . . . she'll take a stand, I say." See Rye's *England as Seen by Foreigners*, for combinations at Windsor, and see Introduction.

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Nath. A rare talent!

Dull. If a talent be a claw, look how he claws him with a talent.

Hol. This is a gift that I have, simple, simple; a foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory, nourished in the womb of *pia mater*, and delivered upon the mellowing of occasion. But the gift is good in those in whom it is acute, and I am thankful for it.

Nath. Sir, I praise the Lord for you, and so may my parishioners; for their sons are well tutored by you, and their daughters profit very greatly under you: you are a good member of the commonwealth.

61. *Hol.*] *Nath.* Qq, Ff (see line 68). 65. *pia mater*] Rowe; *primater* Qq, Ff. 66. *in whom*] *whom* Q 1. 68. *Nath.*] *Hol.* Qq, Ff (see line 61).

58. *talent*] "talon" was commonly written "talent." "The greedie *talents* of the Eagles" (Grosart's *Harvey*, iii. 20). The pun is unavoidable.

59. *claw*] Quibbling on the word's two meanings, to scratch, and to flatter.

62. *figures*, etc.] Puttenham dwells upon this style: "a stile to be lift up and advaunced by choice of wordes, phrases, sentences, and *figures*, high, loftie, eloquent and magnifik in proportion" (Arber, p. 164). And again: "When so ever we multiply our speech by many words or clauses of one sence, the Greekes call it *Sinonimia*. . . . Ye see that all these words, face, looks, favour, features, visage, countenance, are in sence all but one. Which store, neverthelesse, doeth much beautifie and inlarge the matter" (p. 223). See v. i. 59 for a different use of the word "figure." Here we may equate it with our idea, imagination. Armado and Holofernes share this affectation, which is very prevalent in Gabriel Harvey's letters; also in Lyly's plays, as: "How canst thou thus divine, divide, define, dispute, and all on the sodaine? *Manes*. Wit will have his swing; I am bewitcht, inspired, inflamed, infected" (*Campaspe*, iii. 2 [1584]). See Introduction on this.

63. *revolutions*] Applied to the gifts of the intellect, may mean any turning of the thoughts. Florio has "*Rinolgment:* a revolving, a revolution, a turning and tossing up and downe. Also a winding or crankling in and out. Also a cunning tricke or winding shift. Also a revolt . . . or rebellion."

64. *ventricle of memory*] Furness quotes here from Vicary, *The Anatomie of the Bodie of Man* (E. E. T. Soc. p. 31), 1548: "Next is the Brayne, of which it is marveylous to be considered and noted, how this Piamater devideth the substaunce . . . into three partes or *ventrikles*. . . . In the thirde Ventrikle, and last, there is founded and ordeyned the vertue Memorative: in this place is registred and kept those things that are done or spoken with the senses and keepeth them in his treasurie."

65. *pia mater*] "the fine membrane or pellicle called *Pia Mater*, which immediately lappeth and enfoldeth the braine" (Pliny's *Naturall History* [trans. P. Holland, xxiv. 8], 1601). In the *Stanford Dictionary* (Cambridge, 1892) there is a quotation from *Jerome of Brunswick's Surgery*, 1525: "then the panne, than within be ij small fleces named dura mater and *pia mater*, than the substance of the braynes." And compare Nashe's *Christ's Teares* (Epistle to Reader) (Grosart, iv. 7), 1593: "having a huge heape of those worthlesse shreds of small English in my *Pia maters* purse." See last note, and *Twelfth Night*, I. v. 119.

67. *acute*] See III. i. 60.

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Hol. Mehercle! if their sons be ingenuous, they shall want no instruction; if their daughters be capable, I will put it to them. But *vir sapit qui pauca loquitur.* A soul feminine saluteth us. 75

Enter JAQUENETTA *and* COSTARD.

Jaq. God give you good morrow, master parson.

Hol. Master parson, *quasi* person. An if one should be pierced, which is the one?

72. *Hol.*] *Nath.* Qq, Ff. *ingenuous*] *ingenious* Capell. 74. *sapit*] *sapis* Q 1, F 1. 77. *Hol.*] *Nath.* Qq, Ff. *parson*] Ff 2, 3, 4; *person* Qq, F 1. 77-83. Put in the margin by Pope.

72. *ingenuous*] The old texts have *ingennous*, *ingenous* (Q. 1), and *ingenuous* (Q 2, Ff 3, 4); so that "ingenious" of Capell is not allowable.

74. *vir . . . loquitur*] "with few words a wise man will compass much" (*Proverbs of Alfred* [Morris, *Specimens of Early Eng.* i. 329], *circa* 1250). The Latin form is in various collections.

77. *parson, quasi person*] Referring to derivation from Lat. *persona*. The extended use of "parson" to "any clergyman" in the song at the end of this play, is the earliest example in *New Eng. Dict.* For the double sense in the present passage, compare Selden's *Table-Talk* (referred to by Staunton) (Arber, p. 82): "Though we write *Parson* differently, yet 'tis but *Person;* that is, the individual person set apart for the service of such a church, and 'tis in Latin *persona.*"

77-81. *person . . . Of piercing a hogshead*] I detect here several points unnoticed by the editors. In the first place, "hogshead" was not uncommonly applied to a thick-witted person, especially in the old phrase "couch a *hogshead*," occurring as early as *Cock Lorel's Bote*. This explains Costard's impertinence. Compare Dekker's *Wonderfull Yeare* (Grosart, i. 142): "after they had laid their *hogsheads* togither, to draw out some holesome counsel." But the passage with its emphatic "of" has an interesting connection with contemporary writings. Nashe's *Pierce Peniless* appeared in 1592. In Gabriel Harvey's reply to it, *Pierce's Supererogation* (1592-1593), the following passage occurs: "She knew what she said, that intituled Pierce, the *hoggeshead* of witt: Penniles, the tosspot of eloquence: & Nashe the very inventor of Asses. She it is that must broach the barrell of thy frisking conceite, and canonise the[e] Patriarke of newe writers." "She" is the Countess of Pembroke, but the passage is Harvey's own, no doubt. It is hard to escape from the thought that Shakespeare refers to that passage. It must be remembered that this raging controversy was the most interesting thing, perhaps, of the day, on the literary horizon. The name of Nashe's tract is more significant with this pronunciation (*purse*), a note, *en passant*, which I have not met with. The pronunciation is undoubted. See Grosart's *Nashe*, ii. 244, *e.g.* Similar quibbling occurs in Prior Bolton's old and popular device or rebus in the church of the Priory of St. Bartholomew, a *bolt* through a *tun*. Prior Bolton died in 1532. This rebus is quoted by Camden (*Remaines Concerning Britaine*), and referred to by Ben Jonson, in his *New Inn*, i. i. "To pierce a hogshead," technically, to broach a cask, is in Howell's *Vocabulary*, 1659.

78. *pierced*] This word was pronounced as it is spelt in Qq, Ff. (*perst.*) See the quibble in *1 Henry IV.* v. iii. 59: "If Percy be alive I'll *pierce* him." For the spelling compare Puttenham, *Arte of English Poesie* (Arber, p. 176): "Her beautie *perst* mine eye, her speach mine wofull hart." Ellis (*Early English*

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Cost. Marry, master schoolmaster, he that is likest to a hogshead.

Hol. Of piercing a hogshead! a good lustre of conceit in a turf of earth; fire enough for a flint, pearl enough for a swine: 'tis pretty; it is well.

Jaq. Good master parson, be so good as read me this letter: it was given me by Costard, and sent me from Don Armado: I beseech you, read it.

Hol. Fauste, precor gelida quando pecus omne sub umbra

81. *Hol.*] *Nath.* Qq, Ff. *Of piercing*] *Of persing* Qq, Ff. 87. *Fauste . . . omne*] Ff 2, 3, 4; *Facile precor gellida quando pecas omnia* Q 1, F 1.

Pronunciation) says "Pierce, the family name, is pronounced Perse in America." This is to be noted in connection with Nashe's tract, *Pierce Peniless*.

78. *one*] See Quarto reading at I. i. 165. Commonly pronounced *on* or *un* provincially. In Gabriel Harvey's early letters "one" is constantly written "on" (Grosart, i. 112, etc.). It seems to have been an affectation of Harvey's: "*on* of my standinge" (pp. 114-17), etc.

81. *Of piercing a hogshead*] Cambridge edd. suggest that "Of," which commences this line in the old edition, was part of the stage-direction, "Holof.," which crept into the text. They make a similar guess at "O" (from "Bero.") at III. i. 164, etc. But how can this apply when the old editions misprint "Nath." for "Holof."? I disbelieve in the parallel suggestion for other reasons. The "of" is possibly placed here to enforce an allusion. See note at lines 77-81.

82. *turf of earth*] clod of earth. Compare Ben Jonson, *Every Man out of his Humour*, I. i. (1599): "Who can endure to see blind fortune dote thus? To be enamoured on this dusty *turf*, This clod's a whoreson puck-fist!" And again in *Tale of a Tub*, I. iii.: "Whereas the father of her is a *Turfe*, A very superficies of the earth." Jonson considers it a suitable name for a high constable. Schmidt here, and continually, misjudges the language of Holofernes; elsewhere also of Armado.

87, 88. *Fauste . . . Ruminat*] The beginning of the first eclogue of Mantuanus. Battista Spagnuoli, surnamed Mantuanus from the place of his birth, was a writer of pastoral poems, who flourished towards the latter end of the fifteenth century. He died in 1516. A translation by George Turberville appeared in 1567, and was in use as a school-book. Greene refers to "Mantuan's Eglogue intituled Alphus" in *Mamillia* (Grosart, ii. 107). There is here again evidence of a contemporary reference. Why is this passage thrust in head and shoulders, apropos of nothing? We may be sure there was a reason, as there was above, for "piercing a hogshead." In Gabriel Harvey's *Foure Letters* (Grosart, i. 195), he attacks *M. Pierce Penilesse* (p. 194) in these words: "The summe of summes is, He lost his imagination a thousand waies, and I belieue searched every corner of his Grammar-Schoole witte (for his margine is as deeplie learned, as *Fauste precor gelida*) to see if he could finde anie meanes to relieue his estate." Nashe, in his reply in *Foure Letters Confuted* (Grosart's *Nashe*, ii. 249), singles out this passage thus: "With the first and second leafe hee plaies verie pretilie, and in ordinarie termes of extenuating, verdits Pierce Pennilesse for a Grammar School wit: saies his Margine is as deeplie learned as *Fauste precor gelida*, that his verse sobbeth and groneth verie piteouslie," etc. Here we have the words classified by two of the chief writers before the public, as the especial property of the Grammar School pedant. Puttenham speaks of Mantuanus: "These Eglogues came after to containe and enforme morall discipline, for the amendment of man's behaviour, as be those of Mantuan and other moderne Poets" (*Arte of English Poesie* [Arber, p. 53], *ante* 1589). Furness proves

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Ruminat, and so forth. Ah! good old Mantuan. I may speak of thee as the traveller doth of Venice:

Venetia, Venetia,
Chi non ti vede, non ti pretia.

Old Mantuan! old Mantuan! who understandeth thee not, loves thee not. *Ut, re, sol, la, mi, fa.* Under pardon, sir, what are the contents? or, rather, as Horace says in his—what, my soul! verses?

Nath. Ay, sir, and very learned.

Hol. Let me hear a staff, a stanze, a verse: *lege, domine.*

90, 91. *Venetia . . . ti . . . ti pretia*] Cambridge; *Vemchie vencha, que non te unde, que non te perreche* Q 1, F 1 (more corrupt in Q 2, Ff 2, 3, 4). 93. *loves thee not*] Q 1; omitted Ff, Q 2. 97. *stanze*] F 1, Q 2; *stauze* Q 1; *stanza* Ff 2, 3, 4.

amply that Mantuan was a school-book down to the second half of the seventeenth century. In 1585 he was amongst the authors to be read at St. Bees, Cumberland, and half a century earlier he was in the lists at St. Paul's newly established Grammar School.

90, 91. *Venetia . . . pretia*] This proverb is given by Malone from Florio's *Second Fruites* (1591): "*Venetia*, etc., with a tag, *Ma chi ti vede, ben gli costa*." Theobald was the first to correct the old text. Furness states it is in Florio's *First Fruites* (1578) with translation: "Venise who seeth thee not, praiseth thee not, but who seeth thee, it costeth hym well." It has also been discovered by Wolfgang Keller in *The Garden of Pleasure*, translated by James Sandford from the Italian, in 1573. The English version is in *The Book of Riddels*, mentioned by Captain Cox in 1575. See Furnivall's *Captain Cox* (Ballad Society, 1871), p. cxiii. Howell has a very different conclusion in his *Italian Proverbs*, 1659.

93. *Ut . . . fa*] He hums the notes of the gamut as Edward does in *King Lear*, I. ii. (Douce). For these terms see Chappell's *Popular Music*, pp. 14, 15, where the Latin hymn (about 774) for St. John Baptist's Day, from which they are taken, will be found. SI for B was not settled till nearly the end of the seventeenth century, and DO replaced UT about the same time, but the French retained UT. See again *The Taming of the Shrew*, III. i. 70-80. Ben Jonson uses this in a transferred sense in *Cynthia's Revels*, II. i.: "your courtier elementary is one but newly entered, or as it were in the alphabet, or *ut-re-mi-fa-sol-la* of courtship." Nashe has it where we should say "ding dong": "*Summer*. Will Sol come before us? *Vertumnus*. Sol, sol; *ut, re, mi, fa, sol*. Come to church while the bell toll" (for the sake of a quibble) in *Summer's Last Will*, 1592. Holofernes is airing one part of his acquirements; the instruction of children in singing, whether for chapel or theatre, was of the first importance. A schoolmaster was a singing-master. Lyly quotes "sol-fa-la," in the sense of "pleasure," in *Campaspe*, IV. iii. (1584).

97. *a staff, a stanze*] Equivalent terms. The form "stanze" occurs in Armin's *Two Maides of Moreclacke* (Grosart, p. 110), 1609. Puttenham says: "the meetre Heeroicall of *Troilus* and *Cresseid* is very grave and stately, keeping the *staffe* of seven [lines] and the verse of ten [feet]" (Arber, p. 76); and a little later: "*Staffe* in our vulgar Poesie I know not why it should be so called. . . . The Italian called it *stanza*, as if we should say a resting place . . . a certaine number of verbs allowed to go together and joyne." Florio has: "*Stanza* . . . properly a stanzo or stance or stave of eight or six verses."

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Nath. If love make me forsworn, how shall I swear to love?
Ah! never faith could hold, if not to beauty vow'd;
Though to myself forsworn, to thee I 'll faithful prove;
Those thoughts to me were oaks, to thee like osiers bow'd.
Study his bias leaves and makes his book thine eyes,
Where all those pleasures live that art would comprehend.
If knowledge be the mark, to know thee shall suffice;
Well learned is that tongue that well can thee commend;
All ignorant that soul that sees thee without wonder;
Which is to me some praise that I thy parts admire.
Thy eye Jove's lightning bears, thy voice his dreadful thunder,
Which, not to anger bent, is music and sweet fire.
Celestial as thou art, O! pardon love this wrong,
That sings heaven's praise with such an earthly tongue.

99. *Ah!*] *O!* Passionate Pilgrim. 100. *faithful*] *constant* P. P. 101. *were*] *like* P. P. 103. *would*] *can* P. P. 108. *Thy*] *Thine* P. P. *bears*] *seems* P. P. 110. *pardon love this*] *do not love that* P. P. 111. *That sings*] *To sing* P. P.; *That sings the* S. Walker conj.

98. *If love*, etc.] This sonnet was appropriated by William Jaggard in the collection he published in 1599: "*The Passionate Pilgrim*, by W. Shakespeare." It contains pieces by Barnfield, Bartholomew Griffin, Weelkes, Marlowe, and others besides Shakespeare.

101. *Those thoughts to me were oaks*] *okes* in the earliest texts. There may be a quibble upon "yokes," as in *The Merry Wives of Windsor*, v. v. 111. Perhaps I may add a few words to my notes upon that passage (Arden edition, pp. 216, 217). I have quoted there Schmidt's view that "yokes" (the reading I adopt) is correct because of their resemblance, perhaps, to horns, lending a point to the quibble. This was also Steevens' view, who reads "yokes." The second Folio reads "oaks." Other commentators were confident the second Folio was right. A suggestion (from Marlowe's *Doctor Faustus*) of Mr. Craig's was the nearest thing to a confirmation I had to offer, but I have met with some interesting additional matter since. The yokes *were* known, that is to say the pointed extremities, as "horns." In Dekker's *Gull's Horn Book* (Grosart, ii. 260) the following passage supplies the needed proof: "you are to cherish the unthriftiness of such yong tame pigions, if you be a right gentleman: for when two are yoakt together by the purse-strings, and draw the Chariot of Madam Prodigalitie, when one faints in the way and slips his hornes, let the other rejoice and laugh at him." "Horns" here is the yoke, whether the beast was yoked by the horns or otherwise. Further than this, so synonymous were the two words, that, according to Gerard, the hornbeam derived its name from the wood being suitable, so hard it was, to yoke horned cattle. See Prior's *Plant Names*. It was also known as "yoke-elm," though perhaps this name was invented by Gerard. It is in Howell's *Vocabulary*, section 41: "The yoak-tree, or yoak-elm; *Un carpine*" (1659).

102. *bias*] tendency, bent.

his book thine eyes] See below, IV. iii. 299-301; and *A Midsummer-Night's Dream*, II. ii. 126. So in Nashe's *Tragedie of Dido*, 1594 (Grosart, vi. 36): "His glistering eyes shall be my looking glasse; . . . His lookes shall be my only Librarie." "And folly 's all they taught me," adds Thomas Moore.

110. *pardon love this wrong*] Wrongly punctuated in several modern editions (Rowe, Steevens, etc.) *pardon, love, this wrong*.

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Hol. You find not the apostrophus, and so miss the accent: let me supervise the canzonet. Here are only numbers ratified; but, for the elegancy, facility, and golden cadence of poesy, *caret*. Ovidius Naso was the man: and why, indeed, *Naso*, but for smelling out the odoriferous flowers of fancy, the jerks of invention? *Imitari* is nothing; so doth the hound his master, the ape his keeper, the tired horse his rider. But, damosella virgin, was this directed to you?

112. *apostrophus*] *New Eng. Dict.* conjecture; *apostraphas* Q 1, Ff 1, 2, Globe; *apostrophas* Q 2, Cambridge; *apostrophes* Ff 3, 4. 113. *canzonet*] Theobald; *cangenet* Qq, Ff. 113-120. *Here are . . . to you?*] Spoken by Hol. Theobald; Qq, Ff give to Nath. 117, 118. *invention? Imitari*] Theobald; *invention imitarie* Qq, Ff. 119. *tired*] *tyred* Qq, Ff; *try'd* Theobald; *tired* Capell.

112. *apostrophus*] Furness calls Murray's suggestion in the *New Eng. Dict.* "an *emendatio certissima*, and an additional proof that the compositor of the Folio followed his ear and not his eye." There were but the two forms of the word, *apostrophe* or *apostrophus*, meaning the sign (') indicating the omission of one or more letters. Ben Jonson gives a careful definition (overlooked in the *New Eng. Dict.*) in *The Second Book of the English Grammar* (*ante* 1637): "*Apostrophus* is the rejecting of a vowel from the beginning or end of a word. The note whereof, though it many times through the negligence of writers and printers, is quite omitted, yet by right . . . hath his mark, which is such a semicircle (') placed in the top." It is this negligence the pedant complains of as misleading Nathaniel. Ben Jonson confirms the reading I give.

113. *canzonet*] T. Morley (1593) is the earliest use given in the *New Eng. Dict.* of this term, the present example, I suppose, being somewhat uncertain. Florio has: "Canzonetta, a *canzonet* or dittie." Ben Jonson uses the word early: "I will have a *canzonet* made, with nothing in it but Sirrah; and the burthen shall be, I come" (*Cynthia's Revels*, IV. i. [1600]).

113, 114. *numbers ratified*] verses brought into proportion or rate. From the context this appears to be the speaker's meaning.

114. *elegancy*] A frequent form of "elegance." It occurs in Gabriel Harvey and Ben Jonson (*Every Man out*, etc.).

facility] fluency. Puttenham advises "makers" to use "this or that kind of figure, according to the *facilitie* of each man's utterance" (Arber, p. 304).

115. *cadence*] Not elsewhere in Shakespeare. In a different sense it will be found in a quotation from Sir Philip Sidney's *Arcadia* at the words "French brawl" (III. i. 6), and it is worthy of note that the "brawl" does not find mention again either. In the sense of rhythmical measure the term is in Chaucer. Puttenham uses it: "there can not be in a maker a fowler fault, then to falsifie his accent to serve his *cadence*, or by untrue orthographie to wrench his words to helpe his rime . . . such a maker is not . . . his craft's master" (p. 94).

116. *Naso . . . for smelling*] Compare Harvey's *Letters* (Grosart, i. 85), 1580: "Eyed, like to Argus, Earde, like to Midas, Nosd, like to Naso."

117. *jerks of invention*] strokes or sallies of wit. A very proper figure for a schoolmaster's use, since "jerking" was equivalent to whipping. In Greene's *Never Too Late* (Grosart, viii. 193), 1590, there is a good example: "if they have childrens malladies, twere good to use childrens medicines, and that 's a rod: for be they never so froward, a *jerck* or two will make them forward." Shakespeare has not "jerk" again, although he uses the verb "yerk" twice.

119. *the tired horse*] dull-spirited. I agree with Madden (cited by Furness) that Shakespeare here refers to the

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Jaq. Ay, sir, from one Monsieur Biron, one of the strange queen's lords.

Hol. I will overglance the superscript. 'To the snow-white hand of the most beauteous Lady Rosaline.' I will look again on the intellect of the letter, for the nomination of the party writing to the person written unto: 'Your ladyship's in all desired employment, Biron.' Sir Nathaniel, this Biron is one of the votaries with the king; and here he hath framed a letter to a sequent of the stranger queen's, which, accidentally, or by the way of progression, hath miscarried. Trip and go, my sweet; deliver this paper into the royal

123-128. *I will . . . Biron*] Given to Nath. Qq, Ff. 126. *writing*] Rowe; *written* Qq, Ff. 128. *Biron. Sir Nathaniel*] See collation at IV. iii. 120; *Berowne.* Per. *Sir Holofernes* Ff; *Berowne.* Ped. *Sir Holofernes* Qq; *Biron. Sir Nathaniel* Capell. 132. *royal*] Q 1; omitted in Ff, Q 2.

sympathy between horse and rider, as in Sonnet l.: "The beast that bears me, *tired* with my woe, Plods dully on"; and in *A Lover's Complaint*, 107: "that *horse* his mettle from his rider takes." Furness quotes from Markham's *Master-peece*, showing it to be a term of art: "Of *Tyred Horses* . . . every horse that giveth over his labour is tyred . . . true tyredness . . . (or from) dulness of spirit." See a notable passage on riding in *Arcadia* (Dublin edition [1739], vol. i. p. 215), and elsewhere in Shakespeare.

123. *superscript*] superscription, address. See Greene's *Third Parte of Conney-catching* (Grosart, x. 150): "and sewed an old card upon it, whereupon he wrote a *superscription* unto the Maister of the Maide, and at what signe it was to be delivered." See note at IV. i. 58.

125. *intellect*] intelligence conveyed in, meaning. Furness quotes from Baynes (*Shakespeare Studies*) a reference to Wilson's *Arte of Rhetorique*, where the figure *Synecdoche* (Puttenham's "Figure of quick conceite") is rendered by "intellection." The writer parallels Holofernes' use of "superscript" above for "superscription," and suggests this as the source of his far-fetched term.

126. *party*] person. Several times in Shakespeare. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 52): "the *party* beloved is froward, and having curtsie in her lookes, holdeth disdaine in her tongues ende."

130. *sequent*] follower. I have no example of this substantive.

131, 132. *Trip and go*] Chappell says this was "one of the favourite Morris-dances of the sixteenth and seventeenth centuries." The expression became proverbial and is often made use of. "O how she scudded! O sweet scud how she tripped! O delicate *trip and go!*" (Ben Jonson, *The Case is Altered*, IV. iv. [1598]); and in Nashe's *Summer's Last Will* (Grosart, vi. 95), 1592, a morris-dance is introduced, with "three clowns and three maids singing this song, dancing": "*Trip and goe*, heave and ho, Up and down, to and fro. . . . A Maying, a playing; Love hath no gainsaying, So merrily *trip and go.*" Chappell gives the music. Nashe refers to it again in *Foure Letters Confuted* (Grosart, ii. 204), in the same manner as Holofernes does: "Thou shalt not breathe a whit, *trip and goe*"; and in his Introduction to Sidney's *Astrophel and Stella* (Arber's *English Garner*, i. 500), 1591, he says: "my style is somewhat heavy-gaited, and cannot dance *trip and go* so lively; with 'O my love!' 'Ah my love!' 'All my love is gone!'" etc. See also Gosson, *Schoole of Abuse* (Arber, p. 25), 1579: "*Trip and goe*, for I dare not tarry."

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hand of the king; it may concern much. Stay not thy compliment; I forgive thy duty: adieu.

Jaq. Good Costard, go with me. Sir, God save your life!

Cost. Have with thee, my girl.

[*Exeunt Costard and Jaquenetta.*

Nath. Sir, you have done this in the fear of God, very religiously; and, as a certain father saith,—

Hol. Sir, tell not me of the father; I do fear colourable colours. But to return to the verses: did they please you, Sir Nathaniel?

Nath. Marvellous well for the pen.

Hol. I do dine to-day at the father's of a certain pupil of mine; where, if (being repast) it shall please you to gratify the table with a grace, I will, on my privilege I have with the parents of the foresaid child or pupil, undertake your *ben venuto;* where I will prove those verses to be very unlearned, neither savouring of poetry, wit, nor invention. I beseech your society.

Nath. And thank you too; for society, saith the text, is the happiness of life.

Hol. And, certes, the text most infallibly concludes it. [*To Dull.*] Sir, I do invite you too: you shall not say me nay: *pauca verba.* Away! the gentles are at their game, and we will to our recreation.

[*Exeunt.*

144. *being*] Ff, Q 2; *before* Q 1, Capell, Malone *et seq.* Rowe; *bien venuto* Q 1, Ff 2, 3, 4; *bien vonuto* F 1, Q 2. 147. *ben venuto*]

138. *father*] See above, line 31.

139, 140. *colourable colours*] plausible pretexts. The substantive is common, but the adjective not elsewhere in Shakespeare. I find it in the same sense in Sidney's *Arcadia*, bk. ii.: "If my soul could have been polluted with treachery, it would likewise have provided for itself *colourable* answers."

142. *Marvellous well for the pen*] See below, note at v. ii. 39, 40.

147. *ben venuto*] See again the last words of the first act of *The Taming of a Shrew.* The French from *bien venue* was anglicised much earlier, and occurs in Peele and Nashe.

148. *unlearned*] illiterate, barbarous. Compare Ascham, *The Scholemaster* (Arber, pp. 61, 62): "And verilie they be fewest of number, that be happie or wise by *unlearned* experience."

150, 151. *society . . . happiness of life*] What is the text alluded to? Perhaps a copy-book heading, since Nathaniel's mind is running on pen-craft. Compare the copy-book use of "text" in v. ii. 42. A similar passage occurs in *Damon and Pithias* (Hazlitt's *Dodsley*, iv. 8): "*Amicitia inter bonos*, saith a learned man," an expression nearly repeated by Lyly in *Endymion*, i. iii. See line 138 above.

154. *pauca verba*] See *The Merry Wives of Windsor*, i. i. 123 (and note, Arden edition, p. 13). No earlier use than the present has been quoted, the next being Jonson's *Every Man in his Humour*, 1598.

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SCENE III.—*The Same.*

Enter BIRON, *with a paper.*

Biron. The king he is hunting the deer; I am coursing myself: they have pitched a toil; I am toiling in a pitch,—pitch that defiles: defile! a foul word. Well, set thee down, sorrow! for so they say the fool said, and so say I, and I the fool: well proved, wit! By the Lord, this love is as mad as Ajax: it kills sheep; it kills me, I a sheep: well proved again o' my side! I will not love; if I do, hang me; i' faith, I will not. O! but her eye,—by this light, but for her eye, I would not love her; yes, for her two eyes. Well, I do nothing in the world but lie, and lie in my throat. By heaven, I do love, and it hath taught me to rhyme, and to be melancholy; and here is part of my rhyme,

4. *set*] Qq, Ff; *sit* Hanmer. 13. *melancholy*] *mallichollie* Qq, Ff.

2. *pitched a toil*] set a snare. "The hay's *a pitching*" [hay = rabbit-net] (Ben Jonson, *Alchemist*, II. i.). Ben Jonson in his translation of Horace ("*Beatus ille*," etc. [Odes, v. ii.]) has: "Or hence, or thence, he drives with many a hound Wild boars into his *toils pitched* round" (*ante* 1619). And Beaumont and Fletcher's *Woman's Prize*, IV. iv.: "How daintily and cunningly you drive me up like a deer to the *toil*." "The Master of the Toyles and Tents" is an office at Court mentioned in Powell's *Plaine Pathway to Preferment* (New Shakes. Soc. p. 168). And in an *Account of the Queen's Purse from* 1559 *to* 1569 (Nichols' *Progresses* [1823], i. 269), "The Toyle" appears amongst necessary charges for the queen's horses and deer: "maiking and fynishing 75 clothes for the Toyle."

2, 3. *toiling in a pitch*] Is not Biron recalling the deep black of Rosaline's eyes to which he refers as "two pitch-balls"? (III. i. 188) (Furness). Johnson said "alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty," although we are distinctly told (III. i. 187) she was a "whitely wanton" (with snow-white hands). Biron shows at once (lines 9, 10) it is her eyes he means. He is careful to correct "her eye" (a pitch) to "her two eyes."

4. *set thee down, sorrow!*] Costard's remark at I. i. 297-298.

6. *love is as mad as Ajax: it kills sheep*] "so it kills me" is added by Thomas Fuller, M.D., in his *Gnomologia*, 1732. It is No. 3287; and it is needful to be explicit, since Furness has an unhappy comment, "confessing his ignorance" of the work, which was referred to by Ritson at the passage. Furness refers to Fuller's *Worthies. Gnomologia* is a very good little book. See again note at "picks up," v. ii. 315; at "He's a god," v. ii. 634; and at line 87 of this scene.

mad as Ajax: it kills sheep] This occurs again in *2 Henry VI.* v. i. 26: "like Ajax Telamonius, On sheep or oxen could I spend my fury." There were at least two plays concerning Ajax acted, one at Court and one at Cambridge, before this time.

11. *lie in my throat*] occurs several times in Shakespeare. In *Othello*, III. iv. 13 (Arden edition, p. 165), I have given a reference to Gabriel Harvey, *ante* 1580 (Grosart, ii. 73). A very deep lie. Biron refers here to the perjury of his loving. A lie, not of the tongue or lips, but coming from the heart. Sidney has it: "Thou *liest in thy throat*, said Zelmane" (repr. p. 365, 1898), *ante* 1586.

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and here my melancholy. Well, she hath one o' my sonnets already: the clown bore it, the fool sent it, and the lady hath it: sweet clown, sweeter fool, sweetest lady! By the world, I would not care a pin if the other three were in. Here comes one with a paper: God give him grace to groan! [*Stands aside.*

Enter the KING, *with a paper.*

King. Ay me!

Biron. Shot, by heaven! Proceed, sweet Cupid: thou hast thumped him with thy bird-bolt under the left pap. In faith, secrets!

King [*Reads.*]

So sweet a kiss the golden sun gives not
To those fresh morning drops upon the rose,
As thy eye-beams when their fresh rays have smote
The night of dew that on my cheeks down flows:
Nor shines the silver moon one half so bright
Through the transparent bosom of the deep,
As doth thy face through tears of mine give light;
Thou shin'st in every tear that I do weep:

19. [*Stands aside*] *Gets up into a tree* Capell. 26. *smote*] *smot* Qq, Ff. 27. *night of dew*] Qq, Ff; *dew of night* Singer.

16, 17. *sweet . . . sweeter . . . sweetest*] See note at I. ii. 157-159.

17. *By the world*] Used twice by Armado, v. i. 94-95 and 98; and in *The Taming of the Shrew*, II. i. 161.

22. *thumped*] Greene has "fro mine eyes I gave her such a *thump* on the brest that she would scarce say no" (*Never Too Late* [Grosart, viii. 198]).

bird-bolt] a kind of blunt-headed arrow used for shooting birds with. Steevens says in a note to *Much Ado About Nothing*, I. i.: "Such are to this day in use to kill rooks with, shot from a cross-bow." Marston has "gross-knobbed *birdbolt*" in *What You Will*. Playfully applied to Cupid's arrows, which are presumably of the sharpest and most piercing description, probably because used by a boy. Nares refers to Greene's *Tu Quoque*, and Steevens to Shirley's *Love in a Maze*. Often spelt "burbolt."

22, 23. *left pap*] Compare *A Midsummer-Night's Dream*, v. i. 305: "*left pap* Where heart doth hop." But see *The Shepherdess Felismena* (from B. Yonge's translation of Montmayor's *Diana*) (*Shaks. Lib.* 1875, p. 306), *ante* 1598: "But Felismena helped him out of that trouble, by putting another arrow into her bow, the which transpiercing his armour, she left under his *left pap*, and so iustly smote his heart that this knight also followed his two companions." The expression is also in Speed's *History of Great Britain* (ed. 1632), at the year 1585: "Henry Percy, Earle of Northumberland . . . being upon suspicion of treason committed to the Tower of London, he laid violent hands upon his owne life, by discharging a Dag, charged with three bullets, under his left pappe, wherewith he pierced his heart."

24. *kiss the golden sun*] Compare Sonnet xxxiii.: "a glorious morning . . . kissing with golden face," etc.

26. *eye-beams*] See note below, line 163.

27. *night of dew*] night's allowance of tears.

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No drop but as a coach doth carry thee;
So ridest thou triumphing in my woe.
Do but behold the tears that swell in me,
And they thy glory through my grief will show:
But do not love thyself; then thou wilt keep
My tears for glasses, and still make me weep.
O queen of queens! how far dost thou excel,
No thought can think, nor tongue of mortal tell.

How shall she know my griefs? I'll drop the paper:
Sweet leaves, shade folly. Who is he comes here?
[*Steps aside.*
What, Longaville! and reading! listen, ear.

Enter LONGAVILLE, *with a paper.*

Biron. Now, in thy likeness, one more fool appear!
Long. Ay me! I am forsworn.
Biron. Why, he comes in like a perjure, wearing papers.
King. In love, I hope: sweet fellowship in shame!
Biron. One drunkard loves another of the name.
Long. Am I the first that have been perjur'd so?
Biron. I could put thee in comfort: not by two that I know.

36. *wilt*] Ff; *will* Q 1. 45. *perjure*] *perjured* F 2.

32. *coach*] See below, line 152.

43. *in thy likeness . . . appear*] in thy shape, thyself. Compare *Romeo and Juliet*, II. i. 21, and *The Tempest*, III. ii. 138. Dekker uses this expression very violently to our ears, meaning in person, in the flesh: "At last the wise Gentleman appeared in his *likenesse:* Are you the Constable saies the player; yes that I am for fault of a better, quoth he" (*Iests to make you Merrie* [Grosart, ii. 279], 1607); "No sooner were their backes turned, but I that all this while had stood in a corner (like a watching candle) appeared in my *likeness*" (*Belman of London* [Grosart, iii. 91], 1608). See also Nashe, *Martins Months Minde* (Grosart, i. 173), 1589: "Martin dares not land in his *likenes* at Lambeth staiers."

45. *perjure*] perjurer. "But now black-spotted *Perjure* as he is, He takes a truce with Elnor's damned brat" (*Troublesome Raigne of King John*, part i. [*Shakes. Lib.* ed. 1875, p. 351], 1591).

wearing papers] "To sette openly with a paper on his hed to be mocked in perjury for forging of evidences, or such like. *Catamidio*" (J. Rider, *Bibliotheca Scholastica*, 1589). And compare Chettle, *Kind Hartes Dreame* (New Shakes. Soc. p. 73), 1592: "an odd Atturney, was not long since disgraded of his place by pitching over the Barre, yet promoted to looke out of a wodden window, cut after the Dove hole fashion, with a paper over his suttle pate, containing the iugling before shewed." Steevens gives references to Holinshed (p. 838 [1587]), and to Leicester's *Commonwealth*. In Harrison's *England* the punishment was the pillory and the letter P branded in the forehead. The passage in Holinshed attributes the wearing of open papers to Cardinal Wolsey, a punishment that had a deterrent effect, he says. See line 122 below.

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Thou mak'st the triumviry, the corner-cap of society,
The shape of love's Tyburn, that hangs up simplicity.

Long. I fear these stubborn lines lack power to move.
O sweet Maria, empress of my love!
These numbers will I tear, and write in prose.

Biron. O! rhymes are guards on wanton Cupid's hose:
Disfigure not his [slop].

Long. This same shall go. [*Reads the Sonnet.*

Did not the heavenly rhetoric of thine eye,
'Gainst whom the world cannot hold argument,
Persuade my heart to this false perjury?
Vows for thee broke deserve not punishment.
A woman I forswore; but I will prove,
Thou being a goddess, I forswore not thee:
My vow was earthly, thou a heavenly love;
Thy grace being gain'd cures all disgrace in me.
Vows are but breath, and breath a vapour is:
Then thou, fair sun, which on my earth dost shine,

50. *triumviry*] Rowe (ed. 2); *triumphery* Qq, Ff 1, 2; *triumphry* Ff 3, 4; *triumvirate* Rowe (ed. 1). 56. *slop*] Theobald; *shop* Qq, Ff; *shape* Collier MS. 58. *cannot*] *could not* Passionate Pilgrim. 60. *deserve*] *deserves* Q 2. 63. *earthly*] *earthy* Ff 3, 4. 65. *Vows are but breath*] *My vow was breath* P. P. 66. *which on my earth dost*] *that on this earth doth* P. P.

50. *corner-cap*] Was the college-cap or mortar-board ever three-cornered? In the *Queen's Entertainment*, 1591, Nereus is described as "having a *corner-cappe* on his curled heade," and the picture shows it to be square (Nichols' *Progresses*, iii. 101, 110). The corner-cap is mentioned in *New Custom* (Hazlitt's *Dodsley*, iii. 11), *ante* 1573, cited in *New Eng. Dict.* And in Nashe's *Martins Months Minde* (Grosart, ii. 181), 1589: "neither can he well finde fault with the *corner cap;* that weareth the furd night cappe on his head as I did." In Middleton's *Family of Love*, iv. i., it refers again to the bishop's mitre. Furness quotes from Stubbes' *Anatomie of Abuses* (New Shakes. Soc. p. 69), 1583: "Cappes with three hornes, three corners I should saie, like the forked cappes of Popishe Priestes." This irreverent mention recalls the passage above, "saved by merit" (iv. i. 21). See next note. Lyly, in *Sapho and Phao*, i. iii. (1584), has: "a square die in a page's pocket, is as decent as a square cap on a graduate's head." The reference must be to canonical wear.

51. *The shape of . . . Tyburn*] References to the triangular shape of the gallows are abundant, and cuts of this form of gibbet are frequent, as in Holinshed's *Chronicle* (Halliwell). The "tripple tree" is a name for the gallows in Harman's *Caveat*. Others were—three trees, tripple trestle, ride the three-legged mare, the three foote crosse (Chettle); three-cornered tree (N. Breton). Dekker has a parallel allusion: "Well, suppose the sessions past, our dreamer awake, and caried in a cart to have a corner of Doctor Stories cap" (*Iests to make you Merrie* [Grosart, ii. 309], 1607). Doctor Story was a "Romish canonical Doctor" who was hanged at Tyburn for high treason (1st June, 1571). His cap became proverbial.

56. *slop*] large, loose trousers.

57. *Did not*, etc.] This sonnet is in *The Passionate Pilgrim*. See note above, iv. ii. 98.

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Exhalest this vapour-vow; in thee it is:
If broken, then it is no fault of mine:
If by me broke, what fool is not so wise
To lose an oath to win a paradise?

Biron. This is the liver vein, which makes flesh a deity;
A green goose a goddess; pure, pure idolatry.
God amend us, God amend! we are much out o' the way.

Long. By whom shall I send this?—Company! stay.
[*Steps aside.*

Biron. All hid, all hid; an old infant play.
Like a demi-god here sit I in the sky,
And wretched fools' secrets heedfully o'er-eye.
More sacks to the mill! O heavens! I have my wish:

Enter DUMAIN, *with a paper.*

Dumain transform'd: four woodcocks in a dish!

Dum. O most divine Kate!

67. *Exhalest*] *Exhale* P. P. 70. *lose*] *break* P. P. 72. *idolatry*] *ydotarie* Q 1. *Enter . . . paper*] Dyce.

67. *Exhalest*] Exhale, "of the sun drawing up vapours and thus causing meteors" (Schmidt), is used several times by Shakespeare, as in *Lucrece*, 779; *1 Henry IV.* v. i. 19; *Romeo and Juliet*, III. v. 13. To absorb. So in *The Troublesome Raigne of King John* (Hazlitt's *Shakes. Lib.* p. 301): "And when their vertue is *exhaled* drie, I'll hang them."

71. *liver vein*] vein or style of love. The liver was held to be the seat of passionate love. "In Aprile and May, the *liuer veine* must be lette bloudde" (Paynel, *Salarnes Regim.*, 1538 [*New Eng. Dict.*]). See *The Merry Wives of Windsor*, II. i. 121; *Othello*, IV. iii. 93 (Arden edd.). Dr. Dowden sends me the following: "But when the whole body aboundeth with melancholike bloud, it is best to begin the cure with letting of bloud, and you must cut the liver vaine on the arme" (Philip Barrough, *The Method of Physick*, lib. i. ch. xxviii. p. 46 [1590]).

72. *green goose*] See note I. i. 97. There is here an additional reference to the liver or giblets.

73. *out o' the way*] gone wrong. Compare *Othello*, I. iii. 365.

75. *All hid*] "*Cline-mucette*: The game called Hodman-blind; Harry-racket; or are you *all-hid*" (Cotgrave, 1611). This was one of *Les jeux de Gargantua* (Rabelais, i. 22), translated by Urquhart: "Hide and Seek or are you *all hid*." It is mentioned in Jonson's *Epicene*, IV. ii.: "*Truewit* [*binds his eyes*]. Come, sir [*leads him forward*]. *All hid*, Sir John!" Truewit is here master of the ceremonies and arranging a sport for others to play at. Biron is in the same position of supervisor. Steevens quotes from Dekker's *Satiromastix*, where the signal is used of the game Bo-peep.

78. *More sacks to the mill*] plenty of drudgery to do; lots more to come. A proverbial expression. Compare Skelton, *Why Come Ye not to Courte?* (Dyce, ii. 30): "Good reason and good skyll, They may garlycke pyll, Cary *sackes to the myll*, Or pescoddes they may shyll, Or elles go rost a stone: Ther is no man but one That hathe the strokes alone"; and Nashe, *Pasquil's Apologie* (Grosart, i. 235), 1590: "To the next, to the next, *more sacks to the Myll*."

79. *woodcocks*] simpletons. See note at "snipe," *Othello*, I. iii. 391 (Arden edition, p. 60). The expression was used very commonly of a fool. Compare Chapman's *May Day* (Pearson, ii. 399): "shee must have better skill in bakt meats then I, that can discerne a

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Biron. O most profane coxcomb!
Dum. By heaven, the wonder of a mortal eye!
Biron. By earth, she is not, corporal; there you lie.
Dum. Her amber hairs for foul have amber quoted.
Biron. An amber-coloured raven was well noted.
Dum. As upright as the cedar.
Biron. Stoop, I say;
Her shoulder is with child.
Dum. As fair as day.
Biron. Ay, as some days; but then no sun must shine.
Dum. O! that I had my wish.
Long. And I had mine!
King. And [I] mine too, good Lord!
Biron. Amen, so I had mine. Is not that a good word?
Dum. I would forget her; but a fever she
Reigns in my blood, and will remember'd be.
Biron. A fever in your blood! why, then incision
Would let her out in saucers: sweet misprision!

82. *of*] Ff, Q 2; *in* Q 1. 83. *not, corporal*] *but corporal* Theobald. 90. *I*] Johnson; omitted in Qq, Ff.

woodcocke through the crust." "*Woodcock*-pie" is often mentioned. See Grosart's *Greene*, xii. 18 (*Groatsworth of Wit*).

83. *she is not, corporal*] A much-disputed passage. Many editors follow Theobald, "she is but *corporal*," using "corporal" in the sense of corporeal as elsewhere in Shakespeare. Biron, however, has already applied the name ("*corporal* of his field," III. i. 178) to himself when he discovered he was in love. And why not now to Dumain? Besides, Biron means to contradict Dumain emphatically; it is Rosaline, not Kate, who is the wonder. Everything seems to me against the unlicensed alteration. Biron is quibbling as usual, and we may take which sense we please.

85. *raven*] as a type of foul (fowl), in opposition to fair or amber.

86. *Stoop*] Biron merely contradicts Dumain's "upright," concisely and ungrammatically. "Stoop" signified a bow or to bow. Compare *Henry V.* v. ii. 168: "a straight back will *stoop*"; and Nashe, *The Unfortunate Traveller* (Grosart, v. 32): "all feare you, love you, *stoupe* to you. Therefore, good sir, be rulde by mee, *stoupe* your fortune so low, as to," etc. Biron's word implies an injunction to Dumain to come down from his stately images. The ejaculation reminds one of the command to a camel, the type of a hunchback.

87. *shoulder . . . child*] The worthy Thomas Fuller, M.D. (not Thomas Fuller, D.D., of *The Worthies*), has this vulgarism in his *Gnomologia*, No. 2493. He had evidently the good sense to study Shakespeare when making his collection. See note above at "Ajax," line 6.

91. *Is not that a good word*] is not that kind of me? "Good word" is commonly used meaning an expression of kindness in Shakespeare.

94. *incision*] blood-letting. A favourite word with Shakespeare in this sense. Nashe speaks of a doctor's "*incision*-knife" (lancet) in *The Unfortunate Traveller* (Grosart, v. 154); and in *Captain Smith* (Arber, p. 74), 1607-9: "to scarifie or make *incision*, their best instruments are some splinted stone." I do not find this meaning dealt with in the *New Eng. Dict.* Craig refers to Cotgrave in v. *Incisier*.

95. *saucers*] Furness quotes here from Halliwell: "The practise of bleeding

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Dum. Once more I 'll read the ode that I have writ.
Biron. Once more I 'll mark how love can vary wit.

Dum. [*reads his sonnet*]

On a day, alack the day!
Love, whose month is ever May,
Spied a blossom passing fair
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen can passage find;
That the lover, sick to death,
Wish'd himself the heaven's breath.
Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But alack! my hand is sworn
Ne'er to pluck thee from thy thorn:
Vow, alack! for youth unmeet,
Youth so apt to pluck a sweet.
Do not call it sin in me,
That I am forsworn for thee;
Thou for whom Jove would swear
Juno but an Ethiop were;
And deny himself for Jove,
Turning mortal for thy love.

[*reads his sonnet*] Qq, Ff. 99. *month is ever May*] Q 1; *month was ever May* England's Helicon; *month is every May* Ff, Q 2. 102. *velvet leaves the*] *velvet, leaves the* Qq, Ff 1, 2, 3; *velvet leaves, the*] F 4. 103. *can*] *'gan* Theobald; *gan* Passionate Pilgrim and England's Helicon. 104. *lover*] *shepheard* E. H. 105. *Wish'd*] Ff 2, 3, 4, P. P.; *Wish* Qq, F 1. 108. *alack*] *alas* P. P. and E. H. *is*] *hath* ibid. 109. *thorn*] E. H., Rowe (ed. 2); *throne* Qq, Ff, P. P. 112, 113. *Do . . . thee*] omitted in P. P. and E. H. 114. *whom Jove*] *whom ev'n Jove* Rowe (ed. 2) *et seq.*

in fevers was very common in Shakespeare's time, and it was not unusual for the barber-chirurgions to exhibit their *saucers* with blood in them as signs of their profession. . . ." Amongst the MSS. of the Company of Barbers in London is the following order under the date 1606: "Item, it is ordeyned that no person usinge flebothomy or bloudlettinge within London . . . shall at any tyme hereafter set to open shewe any (of) his or their porrengers, *saucers* or measures with bloud, upon peyne to forfeyt," etc. These saucers seem to be of the rarest mention; perhaps the custom of exhibiting them was short-lived. "Bleeding basin" was the accepted name a little later for the vessel used to receive the blood.

98. *On a day*, etc.] This poem is in *The Passionate Pilgrim*. See note above, IV. ii. 98. It is also in *England's Helicon*, 1600. There is a pretty little pastoral poem of twenty-six lines, by Nicholas Breton, in *The Queen's Entertainment at the Earl of Hertford's*, 1591 (Nichols' *Progresses*, iii. 117), which bears a family likeness to this piece. It begins: "In the merrie moneth of May, In a morne by breake of day, Forth I walked," etc. And compare with these two the song in *The Passionate Pilgrim*, by Richard Barnfield (1595), beginning "As it fell upon a day, In the merrie month of May, Sitting in a pleasant shade," etc. (Globe Shakespeare, p. 1053).

115. *Ethiop*] blackamoor; as a type of ugliness. See *Much Ado About Nothing*, V. iv. 38. Ben Jonson uses

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This will I send, and something else more plain,
That shall express my true love's fasting pain.
O! would the king, Biron, and Longaville,
Were lovers too. Ill, to example ill,
Would from my forehead wipe a perjur'd note;
For none offend where all alike do dote.

Long. [*advancing*]. Dumain, thy love is far from charity,
That in love's grief desir'st society:
You may look pale, but I should blush, I know,
To be o'erheard and taken napping so.

King [*advancing*]. Come, sir, you blush; as his your case is such;
You chide at him, offending twice as much:
You do not love Maria! Longaville
Did never sonnet for her sake compile,
Nor never lay his wreathed arms athwart
His loving bosom to keep down his heart.
I have been closely shrouded in this bush,
And mark'd you both, and for you both did blush.
I heard your guilty rhymes, observ'd your fashion,
Saw sighs reek from you, noted well your passion:
Ay me! says one; O Jove! the other cries;
One, her hairs were gold, crystal the other's eyes:

119. *fasting*] *fest'ring* Theobald conjecture; *lasting* Capell. 127. *o'erheard*] *ore-hard* Q 1. 128. *you blush*] *do, blush* Capell conjecture; *blush you* Collier MS.; *your blush* S. Walker conjecture. 130. *Maria!*] *Maria?* Qq, Ff 1, 2; *Maria,* Ff 3, 4; *Maria;* Cambridge. 139. *One, her*] *One her* Q 1; *On her* F 1, Q 2; *Her* Ff 2, 3, 4; *One's* S. Walker conjecture.

this form as a noun, Nashe as an adjective. "It is a dowry, Methinks should make that sun-burnt proverb false, And wash the *Æthiop* white" (Webster, *The White Devil*).

119. *fasting*] hungry, "hunger-starved," pain of abstinence.

122. *perjur'd note*] See notes at "perjure" and "wearing papers," line 45 above.

125. *grief desir'st society*] Referring to the commonly used proverb, "Solamen miseris socios habuisse dolores"; or as Chaucer writes: "Men seyn, to wrecche is consolacioun, To have another felawe in his peyne."

127. *taken napping*] Oliphant (*New English*) says this occurs in Bishop Pilkington's *Sermons* (Parker Society), about 1560. Harington (*Orlando Furioso*, xxxix. 58) has "At last he said, as erst Sileno said, To those that *took him napping* in the cave." "*Taken napping* as Moss caught his mare" was a common version, arising out of the title of a ballad (1569, 1570), according to Hazlitt. See Cotgrave in v. *Desprouven.* In Ebbsworth's notes to *Westminster Drollery* it appears that the mare was caught up a tree. How unlucky it is that the words are not addressed to Biron, where Capell placed him (line 19).

132. *wreathed arms*] See III. i. 172, "folded arms," note; and "arms crossed," III. i. 15.

137. *sighs reek from you*] "love is a smoke made with the fume of sighs" (*Romeo and Juliet*, I. i. 196).

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You would for paradise break faith and troth; [*To Long.*]
And Jove, for your love would infringe an oath. [*To Dum.*]
What will Biron say when that he shall hear
Faith infringed, which such zeal did swear?
How will he scorn! how will he spend his wit!
How will he triumph, leap, and laugh at it!
For all the wealth that ever I did see,
I would not have him know so much by me.

Biron. Now step I forth to whip hypocrisy. [*Advancing.*
Ah! good my liege, I pray thee, pardon me:
Good heart! what grace hast thou, thus to reprove
These worms for loving, that art most in love?
Your eyes do make no coaches; in your tears
There is no certain princess that appears:
You 'll not be perjur'd, 'tis a hateful thing:
Tush! none but minstrels like of sonneting.

140, 141. [*To Long.*] [*To Dum.*] Johnson. 143. *Faith*] Qq, F 1; *A faith* Ff 2, 3, 4; *Of faith, Faith so, Such faith, Faiths* various conjectures. 143. *zeal*] *a zeal* F 2. 145. *leap*] *geap* Warburton. 146. *I*] *eye* Capell conjecture. 148. [*Advancing*] *Coming from his tree* Capell. 152. *coaches*] Rowe (ed. 2), Pope *et seq.*; *couches* Qq, Ff. *coaches; in*] Hanmer; *coaches in* Rowe (ed. 2).

140. *faith and troth*] So in Lodge's *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 113), 1540: "we know fewe subtilties, and litle eloquence for that we lightly account of flattery: onely *faith and troth* thats shepheards wooing." And in Nicholas Breton's *In the Merrie Moneth of May* (Nichols' *Progresses of Queen Elizabeth* [1823], iii. 117): "Thus with many a pretie Oath, Yea and nay and *faith and troth* Such as silly shepheards use, When they will not love abuse" (1591).

145. *leap, and laugh at it*] "That heavy Saturn *laugh'd and leap'd* with him" (Sonnet xcviii.). "We should certainly read *geap, i.e.* jeer, ridicule" (Warburton). Warburton, who "wrote for Warburton and not for Shakespeare," meant "jape." Ben Jonson has "To sit and clap my hands, and *laugh and leap*, knocking my head against my roof with joy" (*Every Man out of his Humour*, i. 1). See below, v. ii. 291.

147. *by me*] concerning me. Compare *Merchant of Venice*, I. ii. 60: "How say you by the French lord?"; and 1 Corinthians iv. 4.

151. *worms*] Here applied to lovers, as in *The Tempest*, III. i. 31. Compare Lyly, *Campaspe*, v. 4: "Two loving *wormes*"; and *Mother Bombie*, ii. 2: "the loving *worme* my daughter."

152. *coaches*] Referring to the King's sonnet above, line 32. Rowe (ed. 2, 1714) first corrected the misreading "couches," according to Furness, followed by Pope, etc. The same misprint occurs in *Euphues Golden Legacie* (by Lodge), 1590 (*Shakes. Lib.* 1875, p. 131), where the text reads: "No sooner did Phœbus Henchman appeare in the skie, to give warning that his maisters horses should be trapt in his glorious *couch*."

155. *sonneting*] For this contemptuous reference to "sonneting" see *Two Gentlemen of Verona*, III. ii. 68, and *Romeo and Juliet*, II. iv. 41-44. But a sonnet did not necessarily mean a true sonnet. See *Twelfth Night*, III. iv. 24. Shakespeare had no disrespect for sonnets later on.

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But are you not asham'd? nay, are you not,
All three of you, to be thus much o'ershot?
You found his mote; the king your mote did see;
But I a beam do find in each of three.
O! what a scene of foolery have I seen,
Of sighs, of groans, of sorrow, and of teen;
O me! with what strict patience have I sat,
To see a king transformed to a gnat;

158. *mote . . . mote*] Rowe; *moth . . . moth* Qq, Ff. 163. *gnat*] *knot* Theobald; *sot* Johnson conjecture.

157. *o'ershot*] astray in your aim; gone wrong, as in "out of the way" above, line 73. Compare *Julius Cæsar*, III. ii. 155; and Ben Jonson, *Silent Woman*, IV. ii.: "You shall not *overshoot* yourself to send him that word by me." See *New Eng. Dict.* (*overshoot*) for a minute analysis of the general sense, "fall into error."

158. *mote*] There is constant confusion between the words *moth* and *mote*. See *Othello*, I. iii. 257 (and note, Arden edition). Apparently they were often used synonymously and spelt at haphazard. Compare *King John*, IV. i. 92. "Mote," in our sense, was spelt "moth," as it is twice in this line in the old editions; and "moth" seems to have been pronounced "mote." R. G. White and Ellis agree that "Moth" (the name) was pronounced "Mote"; but the probability is it was unfixed. There is here an undoubted allusion to the figure of the mote and the beam (Matthew vii. 3-5; Luke vi. 41, 42); "festu (straw) or a litill *mote*" and "festu other a *mot*" (Wyclif). The ancient saying "as thick as *motes* in the sun" helped to produce the confusion.

161. *teen*] grief. A common word from Chaucer downwards, especially with rhymers, and hardly obsolete with them. See *The Tempest*, I. ii. 64. In *Romeo and Juliet*, I. iii. 13, it is used non-rhymingly for the sake of a "vile pun."

163. *gnat*] an insignificant insect; a "worm." The editors have searched for a further meaning here, and to assist them have imagined that the text needed alteration; "knot," "sot," and "quat," having been proposed or adopted. But I think "gnat" is suggested by the moth above, and (like "coaches") by the eye-beams that smote the King's cheek in his sonnet. The King is a gnat playing, like the other moths or motes, in the beams of love. Ben Jonson has the same expression: "They that before, like *gnats*, played in his beams, And thronged to circumscribe him, now not seen" (*Sejanus*, v. 10 [1603]). There is no commoner simile from Chaucer downwards than "as thick as motes in the sun-beam." But it is the later emblem or proverb of the moth or gnat singeing in the flames that illuminates this passage. Whitney's emblem, *In amore tormentum* (edited by Greene, p. 219), 1586, gives the King's position: "Even as the *gnattes*, that flie into the blaze, Doe burne their wings and fall into the fire; So, those too muche on gallant showes that gaze, Are captives caught and burne in their desire." See *Merchant of Venice*, II. ix. 79-81. But where is the line to be drawn in the quibbling between moth and mote, beam of the sun and chip or fescue of wood? It may not have been in Wyclif, but it is in the A.V.; and as "Rabbi Zeal-of-the-land Busy, a Banbury man," says in his confusion: "that remains, as I may say, a beam, a very beam, not a beam of the sun, not a beam of the moon, nor a beam of the balance, neither a house-beam, nor a weaver's beam, but a beam in the eye, in the eye of the brethren, a very great beam, an exceeding great beam" (Ben Jonson, *Bartholomew Fair*, v. iii.). Heath said the King was a gnat because he sang sonnets, confirmed by Malone from Spenser's *Faerie Queene*,

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To see great Hercules whipping a gig,
And profound Solomon tuning a jig,
And Nestor play at push-pin with the boys,
And critic Timon laugh at idle toys!

165. *tuning*] Ff, Q 2; *to tune* Q 1, Capell, Cambridge. 167. *toys*] *toyles* Q 2.

II. ix., and "undoubtedly true" according to Monck Mason. "Had reason fled to brutish beasts?"

164, 165, 166, 167. *Hercules, Solomon, Nestor, Timon*] Compare Webster, *White Devil* (Routledge, 1877, p. 48): "*Flammeo*. Whither shall I go now? O Lucian thy ridiculous purgatory! to find Alexander the Great cobbling shoes, Pompey tagging points, and Julius Cæsar making hair-buttons! Hannibal selling blacking and Augustus selling garlic," etc., etc. And see Rabelais, ii. 30.

164. *whipping a gig*] whipping a top. See v. i. 61. Gabriel Harvey uses the word: "I may chance rattle him like a baby of parchment, or kneade him like a cake of dowe, or chearne him like a dish of butter, or girke him like a hobling *gig*" (*New Letters* [Grosart, i. 283]). "Whirligig" preserves this word.

165. *jig*] A dance, or the music to it. See Greene, *James the Fourth* (*ante* 1592) (Grosart, xiii. 209, 210): "I have two sonnes, that with one Scottish *gigge* shall breake the necke of thy Antiques . . . gather uppe your legges and daunce me forthwith a *gigge* worth the sight."

166. *play at push-pin*] more commonly "put-pin." Halliwell quotes from the MS. play of *Misogonus* (*ante* 1577) (Hazlitt): "That can play at *put-pin*, Blow-poynte and near [ne'er] lin." [This reference is quoted, without acknowledgment, in Gomme's *Traditional Games*, with the quotation mistakenly ascribed to "Nash's Apologie, 1593." There is a yet sillier jumble in this work, at "cross-questions," from a mistaken quotation from Nares.] In Nashe's *Foure Letters Confuted* (Grosart, ii. 243) it is again "put-pin": "I will play at *put-pinne* with thee for all that thou art woorth." And also in Marston's *Scourge of Villainy*, Satire viii.: "Playing at *put-pin*, doting on some glass. . . . Toying with babies." Later, in Beaumont and Fletcher, in Massinger and in Herrick, it is "push-pin." Strutt says: "*Push-pin* is a very silly sport, being nothing more than simply pushing one pin across another" (*Sports and Pastimes of the People of England*, ed. Hone). This seems like Luettes or Spillikins. "Push-penny" is still played by bluejackets on a small board, like shovel-board.

167. *critic*] critical, censorious. "Sitting like a Looker on Of this worldes stage, doest note with *critique* pen The sharp dislikes of each condition" (*Edmund Spenser to Gabriel Harvey*: "Dublin: this xviii. of July: 1586" [Grosart's *Harvey*, i. 253, 254]).

critic Timon laugh at idle toys] Greene refers to Timon earlier: "Now hote now could, first as courteous as Traian, and then as currish as *Tymon*, one while a defender of lust, and an other time a contemner of love" (*Tritameron* [Grosart, iii. 79], 1584); and "*Tymonlike* to condemne those heavenlie creatures whose onlie sight is a sufficient salve against all hellish sorrowes" (*Cards of Fancie* [iv. 40], 1587). See Plutarch's *Life of Mark Anthony*. Timon the misanthropist was a snarler at everything, and the force of this line would seem to be that he became as good-humoured and cheerful as a sportive kid. But "idle toys," or "toys of an idle head," had a definite sense of foolish mental or literary efforts. There is an interesting passage in Puttenham bearing on this. After he has written the "eight cancelled pages in Ben Jonson's copy" (Arber, pp. 115-124) concerning emblems and anagrams, he says: "When I wrote of these devices, I smiled with my selfe, thinking that the readers would do so too, and many say that such trifles as these might well have been spared . . . it is pitie mens heades should be fedde with such vanities . . . and not to fill and replenish a whole

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Where lies thy grief? O! tell me, good Dumaine,
And, gentle Longaville, where lies thy pain?
And where my liege's? all about the breast:
A candle, ho!

King. Too bitter is thy jest.
Are we betray'd thus to thy over-view?

Biron. Not you by me, but I betray'd to you:
I, that am honest; I, that hold it sin
To break the vow I am engaged in;
I am betray'd, by keeping company
With men like [you], men of inconstancy.
When shall you see me write a thing in rhyme?
Or groan for Joan? or spend a minute's time
In pruning me? When shall you hear that I
Will praise a hand, a foot, a face, an eye,
A gait, a state, a brow, a breast, a waist,
A leg, a limb?—

171. *candle*] Ff, Q 2; *caudle* Q 1, Rowe, Theobald, Johnson. 173. *by me . . . to you*] Qq, Ff; *by me . . . by you* Theobald; *to me . . . by you* Capell. 177. *men like* [*you*], *men of inconstancy*] Dyce (S. Walker conjecture); *men like men of inconstancy* Qq, F 1: *men like men of strange inconstancy* Ff 2, 3, 4. 179. *Joan*] *Love* Q 1 (Duke of Devonshire copy).

world full of *idle toyes*." One step more and we find the smiling critic Puttenham becomes the laughing critic Timon! At line 198 below Biron shows what he means by "a toy"; his own sonnet to Rosaline is "a toy, my liege, a toy." Is it a mere coincidence again that in ten at least of the fourteen lines of IV. ii. 98-111 therein the name Rosaline appears anagrammatically, or by transposition, as Puttenham calls it? Was Shakespeare having a gentle smile himself with Biron? An adept at the Baconian theory will find the cryptic "I love Rosaline" abundantly.

[171. *caudle*] occurs only once again in Shakespeare (in *2 Henry VI.*), and there as well as here the Folios read *candle*. A warm, thin drink of gruel and ale or wine, with sugar, etc., given to women, children or sick people. Eggs might be used. "Any slop" (Halliwell). I let this note stand, but I read *candle*.]

171. *candle*] I prefer the Folio reading. Biron draws near the others and pretends to search. A *caudle* for all three seems a far-fetched idea, whereas the *candle* is a natural touch. Plays were commonly acted in winter afternoons, and the call "a light" in the mouths of characters occurs very frequently. We have it in this play: "A light for Monsieur Judas! it grows dark, he may stumble" (v. ii. 621). And see line 266 below.

177. *men . . . inconstancy*] Some remarkable exercises of ingenuity have found place here. Hanmer read "vane-like *men* of strange *inconstancy*," Steevens "moon-like," Collier "*men-like* women of *inconstancy*," and so on.

179. *Joan*] See above, III. i. 196 (note).

180. *pruning*] preening, or proyning, as birds do their feathers; trimming. Ben Jonson has "*prunes* his mustaccio," and "*pruning* his clothes," in *Cynthia's Revels* (Induction, and III. ii.), 1600.

182. *state*] an "act of standing" as opposed to gait (Steevens). A pose.

brow] the countenance; as above at IV. i. 17, and often in Shakespeare.

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King. Soft! whither away so fast?
A true man or a thief that gallops so?
Biron. I post from love; good lover, let me go.

Enter JAQUENETTA *and* COSTARD.

Jaq. God bless the king!
King. What present hast thou there?
Cost. Some certain treason.
King. What makes treason here?
Cost. Nay, it makes nothing, sir.
King. If it mar nothing neither,
The treason and you go in peace away together.
Jaq. I beseech your grace, let this letter be read:
Our parson misdoubts it; 'twas treason, he said.
King. Biron, read it over. [*Biron reads the letter.*
Where hadst thou it?
Jaq. Of Costard.
King. Where hadst thou it?
Cost. Of Dun Adramadio, Dun Adramadio.
King. How now! what is in you? why dost thou tear it?
Biron. A toy, my liege, a toy: your grace needs not fear it.

189. *away*] omitted Ff 2, 3, 4. 191. *'twas*] *it was* Ff, Q 2. 197. *is in*] Qq, Ff 1, 2; *mean* Ff 3, 4.

183. *whither away so fast*] This expression occurs four times in Shakespeare. Compare *King Lear* (*Shakes. Lib.* 1875, p. 336), 1593: "My honest friend, *whither away so fast?*"

184. *true man*] honest man. Very commonly set in opposition to a thief, as in *1 Henry IV.* II. ii. 105, and Chaucer's *Squire's Tale:* "A *true wight* and a thief thinkest not one." Nashe has "One *true man* is stronger than two thieves" (*Foure Letters Confuted* [Grosart, ii. 236]); and Heywood (ed. Sharman, p. 158), 1546: "When thieves fall out *true men* come to their good." In *The Famous Victories of Henry V.* (*Shakes. Lib.* 1875, p. 329) occurs: "*Theafe.* It is not too late for *true men* to walke. [*Dericke*]. We know thee not to be a *true man.*" See *Measure for Measure*, IV. ii. 44 (Arden edition, note).

186. *present*] writing, presentment. Compare *As You Like It*, I. ii. 132; and Ben Jonson, *Cynthia's Revels*, V.: "Be it known to all that profess courtship, by these *presents*, that we" (*per has literas presentes*, legal). Very unusual in the singular.

188. *makes . . . mar*] "To make or mar" is a proverbial expression traced back to Lydgate and Udall's *Erasmus* in *New Eng. Dict.* This and its parallel, "mend or mar," were very common in Shakespeare's time. See *Macbeth*, II. iii. 26; *King Lear*, I. i. 97, etc., etc. Tusser has it in *Verses* (1573): "to disagree Is ventring all to *make or mar*" (Eng. Dial. Soc. p. 204).

191. *misdoubts*] suspects, mistrusts.

198. *toy*] For the "toy" see IV. ii. 98-111; and see note at "idle toys," line 167 above.

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Long. It did move him to passion, and therefore let's hear it.
Dum. [*gathers up the pieces*]. It is Biron's writing, and here is his name.
Biron. [*To Costard.*] Ah! you whoreson loggerhead, you were born to do me shame.
Guilty, my lord, guilty! I confess, I confess.
King. What?
Biron. That you three fools lack'd me, fool, to make up the mess;
He, he, and you, and you, my liege, and I,
Are pick-purses in love, and we deserve to die.
O! dismiss this audience, and I shall tell you more.
Dum. Now the number is even.
Biron. True, true; we are four.
Will these turtles be gone?
King. Hence, sirs; away!
Cost. Walk aside the true folk, and let the traitors stay.
[*Exeunt Costard and Jaquenetta.*
Biron. Sweet lords, sweet lovers, O! let us embrace.
As true we are as flesh and blood can be:
The sea will ebb and flow, heaven show his face;
Young blood doth not obey an old decree:
We cannot cross the cause why we are born;
Therefore, of all hands must we be forsworn.
King. What! did these rent lines show some love of thine?

200. [*gathers up the pieces*] Capell. 213. *show*] *shew* Q 1; *will shew* Ff, Q 2. 215. *are*] Ff 1, 2, Q 2; *were* Q 1, Ff 3, 4.

201. *loggerhead*] blockhead. The earliest example in *New Eng. Dict.* It is used again in *1 Henry IV.* II. iv. 4. Nashe makes an adjective of it: "This *loggerhead* Legend of lyes" (*Have With You to Saffron Walden* [Grosart, iii. 104], 1596).

204. *make up the mess*] make up the party of four. "At great dinners and feasts the company was usually arranged into fours, which were called *messes*" (Nares), who gives plenty of examples of the common expression, as: "Foure makes a *messe*, and we have a *messe* of masters that must be coozened" (Lyly, *Mother Bombie*, II. i.). See below, v. ii. 361, and *3 Henry VI.* I. iv. 73. A good example occurs in Lodge's *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 118), 1590: "which Ganimede espying thinking hee [Saladyne] had had his Mistresse long inough at shrift, sayd: what, a match or no? A match (quoth Aliena) or els it were an ill market. I am glad (quoth Ganimede), I wold Rosader were wel here to make up a *messe*."

205. *and you, and you*] Both referring to "my liege." Reed omitted one "and you."

216. *of all hands*] on every side.

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Biron. Did they? quoth you. Who sees the heavenly Rosaline,
That, like a rude and savage man of Inde,
At the first opening of the gorgeous east,
Bows not his vassal head, and strooken blind,
Kisses the base ground with obedient breast?
What peremptory eagle-sighted eye
Dares look upon the heaven of her brow,
That is not blinded by her majesty?
King. What zeal, what fury hath inspir'd thee now?
My love, her mistress, is a gracious moon;
She an attending star, scarce seen a light.
Biron. My eyes are then no eyes, nor I Biron:
O! but for my love, day would turn to night.
Of all complexions the cull'd sovereignty
Do meet, as at a fair, in her fair cheek;

218. *quoth you*] omitted Capell. F 4, Cambridge.

219. *man of Inde*] Craig quotes from Ascham's *Toxophilus* (Arber, p. 212): "The *men of Inde* had theyr bowes made of a rede." Inde was a common early name for India, abundantly illustrated in *New Eng. Dict.*

220. *gorgeous east*] Milton (Todd, ii. 373) has this in the mundane sense (the Orient). Biron repeats this eastern adoration, to Rosaline, at v. ii. 201, 202.

223. *peremptory*] "unawed, regardless" (Schmidt). See *King John*, II. i. 454; *1 Henry IV.* I. iii. 17, etc. Arrogant, over-confident.

eagle-sighted] A reference to the eagle's supposed power, alone of all birds, of looking at the sun. It is mentioned in Chaucer's *Assembly of Foules*. See Pliny, I. xxvii. (Holland's translation, p. 160); and Greene, *Menaphon* (Grosart, vi. 105), 1589: "Pardon me, faire shepheardesse, . . . for I cannot chuse, being *Eagle-sighted*, but gaze on the Sunne the first time I see it"; and in his *Mourning Garment* (ix. 157): "I am not *Eagle-sighted*, and therefore feare to flie too nigh the Sunne."

227, 228. *moon . . . scarce seen a light*] Compare *Gesta Grayorum*, 1594 (Nichols, iii. 320): "at the Royal Presence of her Majesty, it appeared as an obscured shadow: in this, not unlike unto the Morning-star, which looketh very cheerfully on the world, so long as the Sun looketh not on it." It is ascribed to Horace in *Entertainment of Ambassador to Landgrave of Hesse*, 1596: "There was the Lady Anna . . . and many that waited on the Princess. And she herselfe, as Horace says of Julium Sidus, stood by her bedside, *velut inter ignes luna minores*" (Nichols' *Progresses*, iii. 388-9).

221. *strooken*] Qq, Ff 1, 2, 3; *strucken* F 4, Cambridge.

228. *attending star*] Staunton says: "It was a prevailing notion formerly that the moon had an attending star. . . . Sir Richard Hawkins, in his *Observations on a Voyage to the South Seas in* 1593, remarks: "Some I have heard say, and others write, that there is a starre which never separateth itself from the moon, but a small distance." Lodge mentions Hawkins's star in *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 79), 1590: "for as the Moone never goes without the starre Lunisequa, so a lover never goeth without the unrest of his thoughts." I doubt if Shakespeare refers to it here. He is not definite enough. See v. ii. 205.

230, 236, 243, 247, 280, 284, 286, etc. *O*] For Biron's ejaculation "O!" see above, III. i. 164, note.

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Where several worthies make one dignity,
Where nothing wants that want itself doth seek.
Lend me the flourish of all gentle tongues,—
Fie, painted rhetoric! O! she needs it not:
To things of sale a seller's praise belongs;
She passes praise; then praise too short doth blot.
A wither'd hermit, five-score winters worn,
Might shake off fifty, looking in her eye:
Beauty doth varnish age, as if new-born,
And gives the crutch the cradle's infancy.
O! 'tis the sun that maketh all things shine.

King. By heaven, thy love is black as ebony.

Biron. Is ebony like her? O wood divine!
A wife of such wood were felicity.
O! who can give an oath? where is a book?
That I may swear beauty doth beauty lack,
If that she learn not of her eye to look:
No face is fair that is not full so black.

King. O paradox! Black is the badge of hell,
The hue of dungeons and the school of night;
And beauty's crest becomes the heavens well.

246. *wood*] Rowe (ed. 1); *word* Qq, Ff. 252. *school*] Qq, Ff; *scowl* Theobald; *stole* Hanmer; *soul, soil, shade, scroll, shroud, seal* and *suit* various conjectures and lections.

233. *worthies*] excellencies, things of worth. See *Two Gentlemen of Verona*, II. iv. 166.

235, 236. *flourish . . . rhetoric*] "letting pass the *flowers of rhetoric*" occurs in Sidney's *Arcadia*, bk. v.

236. *Fie*] Gascoigne says, in *The Complaint of Philomene* (Arber, p. 111), 1576: "Hir second note is *fye*, In Greeke and Latin *phy*, In english *fy* and every toong, That ever yet read I."

painted rhetoric] Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 18): "A *painted tongue* may shroud a subtle heart"; and R. Edwards, *Damon and Pithias* (Hazlitt's *Dodsley*, iv. 88), *ante* 1566: "these need no subtle sleight, No *painted speech* the matter to convey."

242. *crutch . . . cradle*] "From cradle to crutch, from infancy to old age," was a symbolical expression used several times by Greene: "from the *cradle* to the *crouch*, and from the crouch had one legge in the grave" (*Penelope's Web* [Grosart, v. 224], 1587). He has it later in *A Looking-Glass for London*. In other places the antithesis is between "cradle" and "saddle."

244. *black as ebony*] Compare Hakluyt's *Voyages* (ed. 1811, iii. 502), *Francis de Ulloa*: "a conie . . . as *blacke as heben-wood*" (1540).

252. *school of night*] "'Night' is frequently used in Shakespeare as emblematic 'of ugliness,' or 'of sorrow,' and the 'nurse of crime'" (Schmidt). It is not a great stretch of imagination to give a suitable meaning to the words, especially as we have "school" in this play (v. ii. 71) in the sense of "learning"; and elsewhere in the common sense of a system of doctrine. The teachings of night are as black as night itself. Schools were not beloved institutions at this time; and if we add to this the augmented objectionableness of a night-school, we get a good type of ugliness. But if this note does not satisfy the reader, let him turn to the weedy wilderness of words collected by Furness at the passage.

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Biron. Devils soonest tempt, resembling spirits of light.
O! if in black my lady's brows be deck'd,
It mourns that painting and usurping hair
Should ravish doters with a false aspect;
And therefore is she born to make black fair.
Her favour turns the fashion of the days,
For native blood is counted painting now:
And therefore red, that would avoid dispraise,
Paints itself black, to imitate her brow.
Dum. To look like her are chimney-sweepers black.
Long. And since her time are colliers counted bright.
King. And Ethiops of their sweet complexion crack.
Dum. Dark needs no candles now, for dark is light.
Biron. Your mistresses dare never come in rain,
For fear their colours should be wash'd away.
King. 'Twere good, yours did; for, sir, to tell you plain,
I 'll find a fairer face not wash'd to-day.
Biron. I 'll prove her fair, or talk till doomsday here.
King. No devil will fright thee then so much as she.
Dum. I never knew man hold vile stuff so dear.
Long. Look, here 's thy love: my foot and her face see.
[*Showing his shoe.*
Biron. O! if the streets were paved with thine eyes,
Her feet were much too dainty for such tread.
Dum. O vile! then, as she goes, what upward lies
The street should see as she walk'd overhead.

253. *crest*] *dress, crete, crage, cresset* and *best* various conjectures and lections. 256. *and*] F 4; omitted Qq, F 1; *an* Ff 2, 3. 263. *black*] *blake* Q 1. 265. *sweet*] *swart* anonymous conjecture. *crack*] Q 2, Ff 3, 4; *crake* Q 1, Ff 1, 2. 268. *their*] *her* Q 2. 274. [*Showing his shoe*] Johnson, Steevens, Craig, etc.

253. *beauty's crest*] *i.e.* lightness or brightness, as shown by the words "spirits of light" in the next line. "Blackness," "hell" and "night" stand for ugliness, as "brightness," "heaven" and "light" stand for beauty.

254. *Devils . . . spirits of light*] Compare 2 Corinthians xi. 14; and *Measure for Measure*, II. iv. 17 (note, Arden edition).

258, 259. *black . . . turns the fashion*] Lyly has the same thought: "such a common thing it is amongst you to commend, that oftentimes for *fashion's* sake you call them beautiful whom you know *blacke*" (*Campaspe*, iv. 2 [1584]).

265. *crack*] boast.

274. [*Showing his shoe*] Furness writes: "It is almost humiliating to have to record that a large majority of editors, following Johnson, have deemed it necessary to add a stage-direction here." I like it. "Shining shoes" were hardly yet become the characteristic wear of the artisan and prentice. See Jonson's *Every Man in his Humour*.

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King. But what of this? Are we not all in love?
Biron. O! nothing so sure; and thereby all forsworn.
King. Then leave this chat; and, good Biron, now prove
Our loving lawful, and our faith not torn.
Dum. Ay, marry, there; some flattery for this evil.
Long. O! some authority how to proceed;
Some tricks, some quillets, how to cheat the devil.
Dum. Some salve for perjury.
Biron. O! 'tis more than need.
Have at you then, affection's men-at-arms:
Consider what you first did swear unto,
To fast, to study, and to see no woman;
Flat treason 'gainst the kingly state of youth.
Say, can you fast? your stomachs are too young,
And abstinence engenders maladies.
And where that you have vow'd to study, lords,
In that each of you have forsworn his book,
Can you still dream and pore and thereon look?
For when would you, my lord, or you, or you,
Have found the ground of study's excellence
Without the beauty of a woman's face?
From women's eyes this doctrine I derive:
They are the ground, the books, the academes,

280. *O! nothing*] Qq, F 1; *Nothing* Ff 2, 3, 4, Cambridge. 286. *O! 'tis*] *O tis* Qq, Ff 2; *'Tis* Cambridge.

285. *quillets*] subtleties. Compare *2 Henry VI.* III. i. 261: "do not stand on *quillets* how to slay him: Be it by gins, by snares, by subtlety, sleeping or waking, 'tis no matter how." The use in the text is the earliest in *New Eng. Dict.* Origin obscure, but perhaps a variant of "quiddit." Gabriel Harvey has "quillity" earlier. Compare also Holland's *Plinie*, xi. 3 (1601): "to judge and determine of these doubtful *quillets* and their causes." Shakespeare uses the word several times later.

289. *To fast . . . no woman*] So Lucio says in *Measure for Measure*, I. iv. 60, 61: "Blunt his natural edge with profits of the mind, study and *fast*."

296-301. *For when would you . . . true Promethean fire*] Dyce omits these lines, also lines 309-316, on account of their repetition either verbally or in substance elsewhere in the speech. Capell noticed this, and attributed it to the intermingling of two different drafts of MSS. The editors of the Cambridge Shakespeare agree with this, "and that the author meant to cancel a portion of it," but very properly they retained the whole; all of it being undoubtedly Shakespeare's. They go on: "The error is indeed a very instructive one. It goes to prove that the first Quarto was printed from the author's original MS."—and that he revised two proofs. See note to v. ii. 806-811.

297. *ground*] base, foundation.

300. *academes*] See note, I. i. 13.

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From whence doth spring the true Promethean fire.
Why, universal plodding poisons up
The nimble spirits in the arteries,
As motion and long-during action tires
The sinewy vigour of the traveller.
Now, for not looking on a woman's face,
You have in that forsworn the use of eyes,
And study too, the causer of your vow;
For where is any author in the world
Teaches such beauty as a woman's eye?
Learning is but an adjunct to ourself,
And where we are our learning likewise is:
Then when ourselves we see in ladies' eyes,
Do we not likewise see our learning there?
O! we have made a vow to study, lords,
And in that vow we have forsworn our books:
For when would you, my liege, or you, or you,
In leaden contemplation have found out
Such fiery numbers as the prompting eyes
Of beauty's tutors have enrich'd you with?
Other slow arts entirely keep the brain,
And therefore, finding barren practisers,
Scarce show a harvest of their heavy toil;
But love, first learned in a lady's eyes,
Lives not alone immured in the brain,
But, with the motion of all elements,

302. *poisons*] *poysons* Qq, Ff.; *prisons* Theobald *et seq.* 305. *sinewy*] *sinnowy* Qq, Ff. 310. *beauty*] *duty* Warburton; *leaving* Collier MS. 313, 314. *eyes, Do*] Ff 2, 3, 4; *eyes, With ourselves, Do*] Qq, F 1 (insertion of half line).

301. *Promethean fire*] Chapman has this expression about the same date: "Therefore *Promethean* poets with the coals Of their most genial, more than human souls, In living verse created men like these" (*The Shadow of Night*, 1594). Chapman has a note on the word.

302. *poisons up*] Dyce pointed out that the Folio misprints *poison'd* for *prison'd* in *1 Henry VI.* v. iv. 120. Halliwell and Furnivall retain "poisons." Furnivall says: "You don't want the metaphor of nimble spirits struggling to burst their prison: you want them dulled and numbed by poison" (Introduction to Grigg's *Facsimile*, p. v.). [I have altered his spelling—it is too spruce, too peregrinate, as I may call it.] There is much to be said on both sides, but it is better to adhere to the originals.

305. *sinewy*] The old spelling "sinnowy" is of interest here, since it has led to the quaint misprint in Marlowe's *Tamburlaine* (parts I. and II. i.): "His arms and fingers long and snowy." The old spelling is found in Jonson's *Every Man out of His Humour*, Florio's Montaigne's *Essays*, etc.

319. *fiery numbers*] Referring to the sonnets and "toys" of the lovers.

321. *keep*] inhabit, remain in.

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Courses as swift as thought in every power,
And gives to every power a double power,
Above their functions and their offices.
It adds a precious seeing to the eye;
A lover's eyes will gaze an eagle blind;
A lover's ear will hear the lowest sound,
When the suspicious head of theft is stopp'd:
Love's feeling is more soft and sensible
Than are the tender horns of cockled snails:
Love's tongue proves dainty Bacchus gross in taste.
For valour, is not Love a Hercules,
Still climbing trees in the Hesperides?
Subtle as Sphinx; as sweet and musical

336. *dainty Bacchus*] Ff 2, 3, 4; *dainty, Bacchus* Qq, F 1.

333. *suspicious head of theft*] Farmer says "the head suspicious of theft," supporting this by "to watch like one that fears robbing," in *Two Gentlemen of Verona*, II. i. 26. From which slight and accidental assistance Furness declares that this interpretation carries conviction. The obvious meaning is surely the correct one. Compare *3 Henry VI.* v. vi. 11-12: "Suspicion always haunts the guilty mind: the thief doth fear each bush an officer." Nashe implies that the thought was proverbial: "We carelesse of these mischances, helde on our flight, and saw no man come after us but we thought had pursued us. A theefe they say mistakes everie bush for a true man; the winde ratled not in anie bush by the way as I rode but I straight drew my rapier" (*The Unfortunate Traveller* [Grosart, v. 173], 1594). It occurs again in *Time's Whistle*, Satire 7, 3485 (1615). This supersensitiveness in the thief's head meets its parallel in the horns of the cockled snail two lines later.

335. *cockled*] "inshell'd like the fish called a cockle" (Steevens). I incline rather to the meaning puckered, folded, wrinkled. See the figure of "The Snail Mount" in Nichols, iii. 101, of date 1591, where the shell is forgotten when the horns are prominent.

338. *Hesperides*] Frequently used as the name of the garden in which the golden apples grew, watched by the daughters of Hesperus, the Hesperides of Grecian mythology. Peter Martyr's *Decades of the Ocean* (1516) (translated by M. Lok, Hakluyt [1587], ed. 1812, vol. v. p. 206) identifies them with the Fortunate Isles: "the Islands of *Hesparides*, now called Caboverde." Greene frequently refers to these gardens, earliest in *Perymedes the Blacksmith*, 1588 (Grosart, vi. 61): "resembling the frute in the Garden *Hesperades*, which glistering like gold, toucht presently turned to Ashes." One of Greene's characteristic jumbles. Other references from his writings (later than this play) are cited by Malone from his *Friar Bacon and Friar Bungay* (Grosart, p. 59), and by Furness from his *Orlando Furioso* (Grosart, p. 120): "the garden cald *Hesperides*" and "the plot *Hesperides*." Sir Philip Sidney calls the gardens "Hesperian": "Sweet garden nymph! which keeps the cherry tree, Whose fruit doth far th' *Hesperian* taste surpass" (*Astrophel and Stella* [Arber's *Eng. Garner*, i. 544], *circa* 1581-1584). Gabriel Harvey (Grosart, ii. 258) speaks of "the Occidental Islands of the Ocean, called *Hesperides*" (1592). See also Greene's *Tullies Love* (Grosart, vii. 147).

339. *Subtle as Sphinx*] "and if I coulde have found a *Sphinx* to have expounded ther ridel" (*Letters of*

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As bright Apollo's lute, strung with his hair;
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony.
Never durst poet touch a pen to write
Until his ink were temper'd with Love's sighs;
O! then his lines would ravish savage ears,
And plant in tyrants mild humility.

341, 342. *the voice . . . heaven*] *the voice makes all the gods Of heaven* Farmer conjecture. 346. *humility*] *humanity* Mrs. Griffith, Walker, Dyce.

Elizabeth to James (Camden Soc. p. 173), *ante* 1586. The passage in the text is the earliest cited in this sense in the *Stanford Dictionary*.

340. *Apollo's . . . hair*] Apollo's hair is often mentioned by Greene, not as lute-strings, but as a type of sunshiny loveliness. In *Menaphon* (Grosart, vi. 126), 1587, he writes: "Apollo, when my Mistres first was borne, Cut off his *lockes* and left them on her head, And said: I plant these wires in Naturis scorne, Whose beauties shall appeare when Time is dead." And in *Tullies Love*, 1569 (Grosart, vii. 105): "His *haire* was like the shine of Apollo, when shaking his glorious tresses, he makes the world beauteous." And in his *Never Too Late* (viii. 178): "like *Apollo's locks* Methought appear'd the tramels of her haire." Steevens quotes from *How a Man may Chuse a Good Wife from a Bad* (Hazlitt's *Dodsley*, ix. 77), 1602: "Hath he not torn those gold wires from your head, Wherewith Apollo would have strung his harp, And kept them to play music to the gods?" This seems to be a somewhat incoherent echo of the passage in the text. Lyly makes Pan say to Apollo: "Tell mee, Apollo, is there any instrument so sweete to play on as one's mistresse? Had thy lute beene of laurell and the strings of Daphne's haire thy tunes might have been compared to my notes" (*Mydas*, iv. 1 [1592]).

341, 342. *Love speaks . . . Make heaven drowsy*] Tyrwhitt remarked about a century and a half ago, that "Few passages have been more canvassed than this"; and a long list of subsequent comments is given by Furness. Tyrwhitt alters the pointing; Farmer transposes words; Warburton changes them (*Mark I for Makes*), which Heath reprints, saying Warburton's note is "one of the completest pieces of nonsense extant." Furness finishes with Knight's words as the most satisfactory. He says: "The meaning appears to us so clear amidst the blaze of poetic beauty, that an explanation is hardly wanted. When love speaks, the responsive harmony of the voice of all the gods makes *heaven drowsy*." Compare Shirley's *Love Tricks*, iv. 2 (about 1625): "The tongue that's able to rock Heaven asleep And make the music of the spheres stand still." Gifford in his edition of Shirley says this explains the passage in *Love's Labour's Lost*. It is a good parallel. It occurs again in Shirley in his *Witty Fair One* (1628), III. ii.: "if your ear shall once a heavenly music hear, That, that, is she, Oh take her to ye, None can . . . rock *heaven asleep* but she." The power of harmony to make the hearers drowsy is commonly referred to by Shakespeare. All the gods are mouthpieces of the musical eloquence of Love. The power of "omnipotent Love" over all the gods is otherwise illustrated in *Merry Wives of Windsor*, v. v.

346. *humility*] Halliwell quotes Huloet's *Abecedarium*, 1552: "*Humilitie* is a gentlenes of the mynde, or a gentle patience withoute all angre or wrathe," as a protest against the necessity of adopting "humanity," as several editors took upon themselves to do. Schmidt gives the sense of "benevolence, kindness, humanity," to humility; an interpretation not recognised by *New Eng. Dict.* In this dispute of words in Furness the passage is almost lost sight of. Humility in the sense of meekness is very reasonably placed in opposition to the pride that charac-

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From women's eyes this doctrine I derive:
They sparkle still the right Promethean fire;
They are the books, the arts, the academes,
That show, contain, and nourish all the world;
Else none at all in aught proves excellent.
Then fools you were these women to forswear,
Or, keeping what is sworn, you will prove fools.
For wisdom's sake, a word that all men love,
Or for love's sake, a word that loves all men,
Or for men's sake, the authors of these women,
Or women's sake, by whom we men are men,
Let us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths.
It is religion to be thus forsworn;
For charity itself fulfils the law;
And who can sever love from charity?

King. Saint Cupid, then! and, soldiers, to the field!

Biron. Advance your standards, and upon them, lords!
Pell-mell, down with them! but be first advis'd,
In conflict that you get the sun of them.

Long. Now to plain-dealing; lay these glozes by:
Shall we resolve to woo these girls of France?

355. *loves*] *moves* Hanmer; *leads* Mason; *joyes* Heath; *learns* Bailey. 356. *authors*] Capell; *author* Qq, Ff.

terises a tyrant. "This is 'Ercles vein, a tyrant's vein; a lover's is more condoling."

347-349. *From women's eyes . . . academes*] See notes above, lines 296-301.

355. *love . . . a word that loves all men*] love that impresses itself, or inspires its being into all men—makes them lovers. The verb seems to be given an unique sense. Compare the old "to meat," to supply with meat; and Raleigh's use of the verb "scorn" in his earliest known verses, prefixed to Gascoigne's *Steel Glas* (1576): "this medicine may suffyse, To scorne the rest and seke to please the wise." "Scorn" seems perforce to mean here "to make subject to scorn." Capell explained it "is a friend to," or, as Malone put it, "is pleasing to," used as the verb "like"; but that seems too mild a sense for the antithesis.

361. *charity . . . law*] See Romans xiii. 8, etc.

365. *Pell-mell*] confusedly, with violence. Greene has "least love entering *pell mell* with war" (*Tullies Love* [Grosart, vii. 135]).

367. *plain-dealing*] Compare *New Custom* (Hazlitt's *Dodsley*, iii. 14), 1573: "For then *plain-dealing* bare away the prize." See also Gascoigne's *Steel Glas* (Arber, p. 50), 1576; and Nichols' *Progresses*, iii. 136 (1592): "using *plaine dealinge*, once counted a jewell, nowe beggery."

glozes] pretences. A favourite word with Greene, not used again in Shakespeare. "Thought by the *glose* of his painted show to win the substance of her perfect mind" (Greene, *Mamillia* [Grosart, ii. 20], 1583).

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King. And win them too: therefore let us devise
Some entertainment for them in their tents.
Biron. First, from the park let us conduct them thither;
Then homeward every man attach the hand
Of his fair mistress: in the afternoon
We will with some strange pastime solace them,
Such as the shortness of the time can shape;
For revels, dances, masks, and merry hours,
Forerun fair Love, strewing her way with flowers.
King. Away, away! no time shall be omitted,
That will be time, and may by us be fitted.
Biron. Allons! allons! Sow'd cockle reap'd no corn;
And justice always whirls in equal measure:
Light wenches may prove plagues to men forsworn;
If so, our copper buys no better treasure.

[*Exeunt.*

377. *her*] *his* Capell conjecture. 379. *be time*] Qq, Ff; *betime* Rowe (ed. 2), Cambridge. 380. *Allons! allons!*] Theobald (Warburton); *Alone, alone* Qq, Ff.

376. *revels, dances, masks, and merry hours*] This line is found in *England's Parnassus*, 1600. See Introduction. Taking this line in connection with the mask and dancing in v. ii., and the scene being Navarre, there is a passage of interest in *Secret Court Memoirs, Henri IV. of France and Navarre* (Grolier Society, p. 77). After the interview at the Castle of St. Brix in December, 1586, which "produced nothing but new exasperations" (p. 78), we read: "The rest of the winter passed in the two Courts in feasts and dances; for notwithstanding the miseries and troubles of the kingdom, Queen Catherine had introduced the custom of dancing in all places and at all feasts . . . after the example of the court, dances and masks reigned in all the realm." Compare here Sidney Lee in *Gentleman's Magazine* (1880).

380. *Allons! allons!*] At the last words of Act ii. of *The Merry Wives of Windsor*, the Quarto of 1602 reads: "*Alon, alon, alon.*" Nashe has the expression in *Have With You to Saffron Walden* (Grosart, iii. 363). It occurs also in Marston's *What you Will*, III. i. ("*aloun, aloun*"); and in Day's *Parliament of Bees*, chap. iv. ("*all oone*"). See Arden edition of *Merry Wives of Windsor;* also v. i. 143 (this play).

cockle . . . corn] The cockle or corn cockle of the present day, excepting in proverbial or biblical senses, is the *Lychnis Agrostemma*, which is never an injurious weed. In Wyclif's Bible, and in some other editions later, in Matt. xiii. 25, cockel is used instead of tares or darnel. See also Skeat's Chaucer's *Canterbury Tales* (T. 14403): "or springen [sprinkle] *cokkel* in our clene corn." Abundant references are to be found in *New Eng. Dict.* Turner's early distinction of the two uses is not, however, referred to. He says: "Lolium is named in greke Ara [*Aera*, correction), in english Darnel, in duch Kuweitzē or Loleh, or dort in french. Some take *cockel* for lolio, but they are far decyved as I shall declare at large if God wil in my latin herbal. Darnel groweth amonge the corne and the corne goeth out of kynde into Darnel" (*The Names of Herbes*, 1548 [English Dialect Soc. 1881]). Writers in general meant merely noisome weeds perhaps; much as "quitch" is used collectively at the present day. Biron's note of warning here comes in rather inharmoniously after his magnificent address of loyalty to Love. What he says amounts to: "we are forsworn, we must look out for squalls, these girls may bring us the punishment we deserve."

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ACT V

SCENE I.—*The Same.*

Enter HOLOFERNES, *Sir* NATHANIEL, *and* DULL.

Hol. Satis quid sufficit.

Nath. I praise God for you, sir: your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without affection, audacious without

1. *quid*] Qq, Ff; *quod* Rowe *et seq.* 4. *affection*] Qq, F 1; *affectation* Ff 2, 3, 4.

1. *Satis quid sufficit*] Correctly "*satis est quod sufficit*," according to some lists. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 51), 1590: "Mistresse I have so much Latin, *Satis est quod sufficit.*" It occurs also in *A Twelfe Night Merriment* (*Narcissus*), 1602 (ed. Miss Lee): "It is a most condolent tragedye wee shall move. *Porter. Dictum puta; satis est quod suffocat. Sec.* In faith, I tickle them for a good voice. *Porter. Sufficiente quantitate*, a woord is enough to the wise" (p. 5). The English extension "enough is as good as a feast" is in Heywood's *Proverbs*, 1546.

2, 4, 5. *reasons . . . audacious . . . opinion*] "It may be proper just to note, that reason here, and in many other places, signifies discourse; and that audacious is used in a good sense for spirited, animated, confident. Opinion is the same with obstinacy or opiniâtreté" (Johnson). Johnson says further: "I know not well what degree of respect Shakespeare intends to obtain for this vicar, but he has here put into his mouth a finished representation of colloquial excellence."

3. *sententious*] pithy. Puttenham has a chapter (xix.) "Of Figures *sententious*, otherwise called Rhetoricall." He speaks of "your figures rhethoricall, besides their remembred ordinarie vertues, that is *sententiousness* and copious amplification"; and he uses the expression "sense and sententiousness" several times. On page 207 he speaks of words "pithie or sententious."

3-6. *pleasant . . . heresy*] Furness quotes from Chalmers, *Supplemental Apologie*, 1799 (p. 281), to the effect that "the original of these lines" is in Sidney's *Arcadia* (p. 17, ed. 1598). It is very inaccurately quoted in Furness. The words that are somewhat parallel to those in the text are: "her speech being as rare as precious, her silence without sullennesse; her modestie without affectation; her shamefacednesse without ignorance" (Dublin edition [1739], vol. i. p. 51). There is a structural resemblance. Gabriel Harvey delighted in this method of apposition when he waxed eloquent. See his "Earthquake Letter" (Grosart, pp. 69-72); and again in his *Letters*, p. 72 (1580). Later, as in his *Foure Letters* (1592), he cannot proceed without it.

4. *affection*] the act of affecting; affectation. See again v. ii. 407, and *Hamlet*, II. ii. 473 (Quarto reading).

audacious] Compare Ben Jonson, *Cynthia's Revels*, v. iii.: "The third, in the blush-coloured suit is Eutolmos,

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impudency, learned without opinion, and strange without heresy. I did converse this quondam day with a companion of the king's, who is intituled, nominated, or called, Don Adriano de Armado.

Hol. Novi hominem tanquam te: his humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. He is too picked,

9. *hominem*] Ff 3, 4; *hominum* Qq, Ff 1, 2.

as duly respecting others as never neglecting himself; commonly known by the title of good *Audacity;* to courts and courtly assemblies a guest most acceptable." Steevens quotes from Jonson's *Epicene*, II. iii.: "She that shall [misquoted "will," Steevens] be my wife must be accomplished, with courtly and *audacious* ornaments." Gifford says here in a note, "one of the characters in the Utopia is, I think, named *Eutolmos*." I imagine he forgot his own author.

5. *opinion*] self-conceit (*New Eng. Dict.*). Better than Johnson's "obstinacy." *New Eng. Dict.* parallels *1 Henry IV.* III. i. 185, and *Troilus and Cressida*, I. iii. 353.

9. *Novi . . . te*] I know the man as well as you. Furness quotes from A. H. Cruickshank (*Noctes Shakespeariana*, p. 48): "in Lyly's Grammar, 1549, the phrase is to be found under the head of quasi, among adverbs." Schmidt incorrectly says of this and other expressions, "Latin apparently composed by the poet himself." See *haud credo*, IV. ii. 11. Gabriel Harvey has similar expressions in his *Letters to Spenser* (Grosart, i. 74), 1580: "With as many gentle goodnights as be Letters in this tedious Letters. *Nosti manum tanquam tuam*"; and p. 84: "*nosti homines, tanquam tuam ipsius cutem.*" See below, v. ii. 664, note.

10. *his tongue filed*] polished. "Filed tongue" was an old and common expression. The first example of the verb "to file," in the figurative sense of "to smooth, to polish" in *New Eng. Dict.*, is from *Romaunt of the Rose, circa* 1400 (381/2): "His *tunge was fyled* sharpe & square." And see notes to Spenser's *Colin Cloutes Come Home Again* in Todd's edition (viii. 27). The expression occurs several times in Lyly's plays, and in Beaumont and Fletcher's *Loyal Subject*, III. ii. See also *New Eng. Dict.* in v. *filed*. See Edwards' *Damon and Pithias* (Hazlitt's *Dodsley*, iv. 102), *ante* 1566.

11. *majesticall*] grand, stately, as in *Henry V.* IV. i. 284. Compare Lyly's *Endymion*, v. ii.: "O sir your chinne is but a quyller yet, you will be most *majesticall* when it is full fledge." An earlier form than "majestic," and apparently introduced by Lyly.

12. *thrasonical*] Halliwell refers to Stanyhurst. The passage will be found on page 143 of Arber's reprint: "Of a craking cutter, extracted out of Syr Thomas Moore his Latin Epigrams. Linckt was in wedlocke a loftye *Thrasonical* huf snuffe: In gate al on typtau's stalcking, in phisnmoye daring." This passage appears "some *Thrasonical* huffe snuffe" in Nashe's Epistle Dedicatory, prefixed to Greene's *Menaphon* (Grosart, vi. 21), 1589, where Stanyhurst is severely handled. Greene uses the word elsewhere, as does also G. Harvey a couple of times. The word is perhaps due to Stanyhurst, who began to write in 1570; but Furness gives a 1578 reference from Richard Tarlton. Arber queries the date of Stanyhurst's *Conceits* (printed 1582).

picked] neat, elaborate, over-refined. Compare Nashe, *Foure Letters Confuted* (Grosart, ii. 219): "Shrouded a *picked* effeminate Carpet Knight under the fictionate person of Hermaphroditus." Furness refers to Grosart's Greene's *Works* (xi. 72), where the passage "certayne quaint, *pickt* and neate companions" occurs in the *Defence of Conny-catching*, 1592 (a piece most probably not by Greene). I find

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too spruce, too affected, too odd, as it were, too peregrinate, as I may call it.

Nath. A most singular and choice epithet. 15

[*Draws out his table-book.*

Hol. He draweth out the thread of his verbosity finer than the staple of his argument. I abhor such fanatical phantasms, such insociable and point-devise companions; such rackers of orthography, as to speak

15. [*Draws*] Ff 3, 4; *Draw* . . . Qq, Ff 1, 2. 18. *phantasms*] F 4; *phantasimes* Qq, Ff 1, 2, 3; *phantasimes* Cambridge, Globe. 19. *orthography*] *ortagriphie, ortographie, ortagriphy, ortagraphy* early edd.

it in Rider's *Bibliotheca Scholastica*, 1589: "*Picked* or curious. *Argutus, elegans, accuratus, eximius, exquisitus.*" Ainsworth's seventh sense of *argutus* is "short, neat, *picked.*"

13. *peregrinate*] having the air of a traveller or foreigner—like "Italianate." No other example in *New Eng. Dict.*, excepting in Lytton's *My Novel*, taken from here.

15. *singular*] unparalleled, excellent. Ascham uses the word frequently in this sense: "So *singular* in wisedome (in their owne opinion) as scarse they count the best Counsellor the Prince hath comparable with them" (*The Scholemaster* [Arber, p. 85], 1568); and Harvey (i. 85), 1580: "a passing *singular* odde man."

17. *staple*] thread, pile or texture of wool or flax. An early use of this technical word, which is perhaps implied in the following passage: "flockes Yeelding forth fleeces *stapled* with such woole, As Lecester cannot yeelde more finer stuffe" (Greene [Grosart, xiii. 71], *Friar Bacon and Friar Bungay*). The word "staple" yields an interesting article in Trench's *Select Glossary*.

fanatical] frantic, extravagant. As applied to persons this use has escaped the *New Eng. Dict.*, being considerably earlier than their first example. The meaning of the word was hardly fixed. Nashe speaks of "*phanatical* strange hierogliphicks" where he refers to puns and anagrams (Grosart, iv. 5); and in another place (*Foure Letters Confuted* [ii. 271]) he calls Harvey "the foresaid *fanaticall* Phobetor, geremumble, tirleriwhisco, or what you will." The date of both references is 1593.

18. *phantasms*] fantastical persons. A doublet of "phantom." "Phantasma," a vision or apparition, occurs in *Julius Cæsar*, II. i. 65. Harvey has a parallel form: "the riotous appetite of the ribald, or the humorous conceit of the *phantast*" (*Pierce's Supererogation* [Grosart, ii. 107], 1592-93).

insociable] impossible to associate with, intolerable. In the sense of "incompatible" the *New Eng. Dict.* has one earlier example from Savile's *Tacitus*, 1581; the passage here is not dealt with. "Insociable" occurs again in this play (v. ii. 788) with the meaning unsociable, and is the earliest example in the *New Eng. Dict.* None of these three words occur elsewhere in Shakespeare.

point-devise] precise, affectedly exact. See *As You Like It*, III. ii. 401. Generally used adverbially with a preposition: "Uprist this jolly lover Absolon, and him arayeth gay at *point devise*." Nares gives several examples.

19. *orthography*] The spelling "ortographie" occurs several times in Puttenham (p. 127), but the omission of the *h* would be abominable here. Furness gives several extracts from commentators, and notes, upon the principles of pronunciation dealt with in the text. But Holofernes gives much more information than any of them, and they are mainly conjectural. Furness refers to a communication which appeared in the *New York Times Literary Review* (July, 1899) by Mr. Noyes, "our highest living authority on the subject of Elizabethan pronunciation." He quotes from Baret's *Alvearie* (1573?), where it is expressly stated that the *h* was not sounded

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dout, fine, when he should say doubt; det, when he should pronounce debt,—d, e, b, t, not d, e, t; he clepeth a calf, cauf; half, hauf; neighbour *vocatur* nebour; neigh abbreviated ne. This is abhominable, which he would call abominable, it insinuateth me of insanie: *ne intelligis domine?* to make frantic, lunatic.

24. *he*] *we* Ff 3, 4. *abominable*] Ff 3, 4; *abbominable* Q 1; *abhominable* Ff 1, 2. 25. *insanie*] Theobald (Warburton conj.); *infamie* Qq, Ff. *ne*] *nonne* Johnson conj.; *anne* Golancz.

in "abhominable," and that "negh" was pronounced "nay." Apparently, therefore, Holofernes would confute the Baret school? But I have not access to Mr. Noyes' communication. Puttenham touches on this. He says: "I would as neare as I could observe and keepe the lawes of the Greeke and Latin versifiers, that is to prolong the sillable which is written with double consonants or by dipthong . . . and to shorten all sillables that stand upon vowels if there were no cause of *elision*, and single consonants, and such of them as are most flowing and slipper upon the tongue as n. r. t. d. l. and for this purpose to take away all aspirations." Evidently Holofernes is railing against such innovations as a pedant should. The whole question was a seething one at this time, when spelling was go-as-you-please, and spelling books unknown or unheeded. There is a very interesting and instructive chapter upon "Orthography and Orthoepy" in the elder Disraeli's *Amenities of Literature*, with special reference to the passage in our text. I have not seen it anywhere referred to. He gives references to works bearing on this subject preceding Shakespeare, as John Hart's *Orthographie*, 1569; Bullokar's *Booke at large for the Amendment of Orthographie*, 1580 and 1586; Richard Mulcaster's *Elementarie for the right writing of our English Tong*, 1582, from which he gives a copious extract; and others of a later date. Holofernes is joining in the current disputes of philologers, and is behind the movement. Ellis' *On Early Pronunciation* (Early English Text Society) must be referred to for fuller information. In one of his *Letters to Spenser* (Grosart, iii. 103-105), 1580, Gabriel Harvey has a similar tirade against absurdities of "Orthography or rather Pseudography." Harvey's patron, Sir Thomas Smith, was another eminent "racker of orthography." See Nichols' *Progresses*, ii. 531.

23. *abhominable*] A common spelling of the time, and earlier, arising from a mistaken etymology, *ab homine* instead of *ab omine*. It is found in early dictionaries: *Promptorium*, 1450, and Levin's *Manipulus*, 1570. Minshew (ed. 1627) has it "Abominable, *vide Abhominable*." Cotgrave has it right in 1611, but Sherwood (1672) sets Cotgrave straight with the insertion of the *h* he omitted. Nashe, Harvey, Greene and all writers of the time, as well as every use in the Shakespeare Folio (1st and 2nd) have the *h*, I believe. Indeed, if we accept the Q 1 "abbominable," it is apparently the earliest example of the omission of the aspirate intentionally. The two *b*'s in the Quarto conform with the Italian of John Florio's dictionary, *New World of Words*.

24, 25. *insinuateth me of insanie*] suggests insanity to me. For the preposition "of" here we may thank pedantry, although Sidney has "insinuation of" (see note, IV. ii. 13), but in a different sense. The verb "insinuate" (hint, suggest) occurs several times in Puttenham (pp. 121, 163, 206). Amorphus, a very affected speaker in Jonson's *Cynthia's Revels*, uses it a couple of times (v. ii.).

25. *insanie*] No other example of this word is known than that adduced by Steevens, and given in the *New Eng. Dict.*, although Furness says: "Unfortunately I cannot verify this quotation." The dictionary dates it 1572. Steevens quotes from "a book entitled, *The Fall and evil Successe*

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Nath. Laus Deo, bene intelligo.
Hol. Bone bon, fort bon, Priscian! a little scratched: 'twill serve.

Enter ARMADO, MOTH, *and* COSTARD.

Nath. Videsne quis venit? 30
Hol. Video, et gaudeo.
Arm. Chirrah!

27. *bene*] *bone* Theobald. 28. *Bone, bon, fort bon, Priscian!*] Cambridge, Globe; *Bome boon for boon prescian;* Qq, Ff; *Bone?—bone for bene; Priscian* Theobald, Steevens, Craig.

of Rebellion from Time to Time, by Wilfride Holme: "In the days of sixth Henry Jack Cade made a brag, With a multitude of people; but in the consequence, After a little *insanie* they fled tag and rag, For Alexander Iden he did his diligence." Dr. Murray accepts the correction of Theobald for the present passage.

28. *Bone . . . Priscian*] "Bone" should not, I think, be altered from "Bome" to "bon." We have the best authority for the use of the word (Lyly). Compare *Mydas*, iii. 2: "*Lisso. Deus bone*, is that word come into the barber's basin." "Rheum" was the word. For "bon" compare *Romeo and Juliet*, II. iv. 37.

Priscian! a little scratched] Priscian, the grammarian, who wrote about A.D. 525, and several of whose works have come down to us, gave rise to the proverb in English, "to break *Priscian's* head," used to such as speak false Latin ("*diminuas Prisciani caput*"). Holofernes means "your Latin is a little mutilated" (or wounded). The earliest example I have of the proverb is from Skelton's *Speke Parrot*, l. 176 (1515): "*Prisian's* hed broken now handy dandy, And Inter didascolos is rekened for a fole." Puttenham has it (Arber, p. 258). Sir John Harington has an interesting passage in *The Metamorphosis of Ajax*, 1596 (Chiswick repr. p. 84): "Yet least old *Priscian* should say I brake his head when I never came near him, I will keep me in this," with a marginal note. "There is a Comedy called *Priscianus vapulans;* where if one should say *ignem hanc*, Priscian would cry, his head were broken." Hazlitt says of this Latin drama that Mr. Fry notes that it was "entered on the books of the Stat. Co. Feb. 9, 1630." The saying is far older than the comedy, and the comedy is far older than 1630. See next note.

30. *Videsne quis venit*] Furness quotes from T. S. Baynes, *Shakespeare Studies* (1896, p. 181): "These scraps of Latin dialogue exemplify the technical Latin intercourse between master and pupils in their work, as well as the formal colloquies the latter were required to prepare as exercises." He then quotes from a manual (without date): "Who comes to meet us? *Quis obviam venit?* He speaks improperly, *Hic incongrue loquitur;* He speaks false Latin, *Diminuit Priscian caput;*'Tis barbarous Latin, *Olet barbariem.*" See below, line 73. For the speaking of Latin at school, see Ascham's *Scholemaster* (Arber, p. 28), who says it is "the best and readiest waie to learne this Latin tong." He died in 1568. Judging from the school-scenes of this time (see *Merry Wives of Windsor*, Arden ed. pp. 160, 161), the plan was disused.

31. *Video, et gaudeo*] *Video & taceo* was "Her Maiesties poesie at the great Lotterie in London 1568: and ende 1569" (Whitney's *Emblems* [ed. Greene, p. 61], 1586). Harvey has a similar scrap: "Video: taceo: video: Dixi" (Grosart, i. 74), 1580.

32. *Chirrah*] "Sirrah" was the correct title from a master to his page. See *Merry Wives of Windsor*, I. iii. 88 (and note in Arden edition). Armado's form of the word sounds rather Italianate than Spanish. In Lyly's *Woman in the Moone*, II. i. (*circa* 1580), Pandora says to her page ("Sir Sauce"): "*Sirra!* Gunophilus, beare up my traine."

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Hol. *Quare* chirrah, not sirrah?
Arm. Men of peace, well encountered.
Hol. Most military sir, salutation.
Moth. They have been at a great feast of languages, and stolen the scraps. [*Aside.*
Cost. O, they have lived long on the alms-basket of words. I marvel thy master hath not eaten thee for a word; for thou art not so long by the head as *honorificabilitudinitatibus:* thou art easier swallowed than a flap-dragon.

38. *alms-basket*] "The refuse of the table was collected by the attendants, who used wooden knives for the purpose, and put into a large basket [or tub], which was called the *alms-basket*, the contents of which were reserved for the poor" (Halliwell). It is mentioned in Greene's *Quip for an Upstart Courtier*: "I sit and dine with the Nobility, when thou art faine to waite for the reversion of the *almes basket*" (Grosart, xi. 224). This basket is mentioned often in connection with the prisoner's grate. See *Merry Wives of Windsor*, II. ii. 8. The prisoner's basket was a chief claimant; and the term is, it may be noted, only relevant to feasts and banquets. Ben Jonson has a similar metaphor in his "Ode to Himself" (*New Inn*): "For who the relish of these guests will fit Needs set them but the *alms-basket* of wit." And see Day, *Isle of Gulls*, I. i., where "*alm's basket* scraps" reminds one of the present passage. In *Patient Grissel* (1600), II. i., the conversation in ridicule of stilted language (see note at "congruent," line 85 below) is greeted with: "Now the gallimaufry of language comes in." Dekker was a faithful scrap-gatherer (like Heywood) from Shakespeare.

40. *honorificabilitudinitatibus*] "often mentioned as the longest word known" (Johnson). Steevens refers to Marston's *Dutch Courtesan* and Nashe's *Lenten Stuffe;* Grey gives Taylor's example, who adds a syllable in the middle. See, too, Beaumont and Fletcher's *Mad Lover* (Dyce, vi. 132), I. i. These are later than Shakespeare. Dyce quoted Hunter, who found it scribbled somewhere in a MS. of the reign of Henry VI. Furness gives an exhaustive and learned note from Hermann, *Euphorion*, 1894, who traces the word back, in the Latin schoolmaster vein, to Dante's treatise, *De vulgari eloquentia* (*circa* 1300); and to *Excerpts* from Petrus of Pisa, Charlemagne's teacher. Hermann finds it in two old German comedies of about 1580, both of which place their action in the schoolroom. He finds it derived from *Honorifica* in a *Liber derivationem* of the twelfth century, and he gives several references to its appearance in dictionaries from 1200 to 1500. Murray (*New Eng. Dict.*) gives a reference to *The Complaynt of Scotland*, 1548-9. The extract was quoted in *Notes and Queries* (June, 1902) by G. Stronach; it concludes: "There vas ane uthir that writ in his verkis, [thir langtailit vordis,] *gaudet honorificabilitudinitatibus.*" Hermann says this term enfolds the names of Dante and Shakespeare; and reveals how a purely literary word can survive, by means of the schools (as he believes), for nine hundred years —a span of life to which neither by origin nor by form it had any title. It finds its way into *New Eng. Dict.*, as an English word, *honorificabilitudinity* (a mere mouthful), given in Blount's *Glossographia*, and Phillips' *New World of Words.*

41, 42. *easier swallowed than a flap-dragon*] Said to be the thing, usually a burning plum or raisin, floating and snapped at in our Christmas game of Snapdragon. "Flapdragon," as a swaggering humour, is mentioned in Ben Jonson's *Cynthia's Revels*, v. iii. (1600). Like many other drinking expressions, it seems to have been of Dutch extraction. Compare the following quotations: "In the time a Fleming drinks a *flap-dragon*"

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Moth. Peace! the peal begins.
Arm. [*To Hol.*] Monsieur, are you not lettered?
Moth. Yes, yes, he teaches boys the horn-book. What is a, b, spelt backward with the horn on his head?
Hol. Ba, *pueritia*, with a horn added.
Moth. Ba! most silly sheep with a horn. You hear his learning.
Hol. *Quis, quis*, thou consonant?
Moth. The last of the five vowels, if you repeat them; or the fifth, if I.
Hol. I will repeat them; a, e, i,—
Moth. The sheep: the other two concludes it; o, u.
Arm. Now, by the salt wave of the Mediterraneum, a

51. *last*] Qq, Ff; *third* Theobald *et seq.* 55. *wave*] *waue* Q 1.

(Dekker, *The Wonder of a Kingdom*, Act i. [1636]). "My brother swallows it with more ease than a Dutchman does *flapdragons*" (Barry, *Ram Alley*, 1611). "Our Flemish corporal was lately choked at Delpt with a *flapdragon*." "Swallowed it like *flapdragons* as if you had lived with chewing the cud after" (Webster, *Devil's Law Case*, II. i. [1623]). It seems to have been a lover's exploit, from the passage at the end of *Cynthia's Revels*: "From stabbing of arms, *flapdragons*, healths, whiffs, and all such swaggering humours, [*Chorus*] Good Mercury, defend us." Gifford gives here another reference from *A Christian turned Turk*: "They will devour one another as familiarly as pikes doe gudgeons, and with as much facility as Dutchmen doe *flap-dragons*" (I. iv.), 1612. "Snapdragon" is a descendant of *flapdragon*, but what exactly was the latter, primarily? Even the name requires explanation, very greatly—the flap of a dragon's fiery tail?

43. *the peal begins*] as of bells, not as Schmidt says, "a mighty sound." To ring one a *peal* was a common expression for a torrent of words. "I will go ring a *peale* through both his ears for this dishonest behaviour" (*Menechmus* [by W. W.], v. i. [1595]).

45. *horn-book*] "A leaf of paper containing the alphabet (often with the addition of the ten digits, some elements of spelling, and the Lord's Prayer), protected by a thin plate of translucent horn, and mounted on a tablet of wood with a projecting piece for a handle" (*New Eng. Dict.*). "The *horn-book* gradually gave way to the 'battledore' and 'primer'" (Chambers, *Book of Days*). In A. W. Tuer's *History of the Horn-book* it is recorded that the last order for them, as school-requisites, came from the country about 1799. From that time the demand wholly ceased. Specimens are now unobtainable of the early black-letter type. There is no earlier example than the one in the text of the use of the word in the *New Eng. Dict.* The quotation therein from (Lyly's) *Pappe with a Hatchett* preceded *Love's Labour's Lost*, since Harvey wrote his answer to it in 1589. The earlier name for the primer, or alphabet-book, was the Christ's cross-row, or Cross-row.

50. *consonant*] Compare with this a quotation in *New Eng. Dict.* from Walkington's *Optic Glasse*, 1607: "Like the foole, a *consonant* when hee should bee a Mute." Apparently used derisively in the sense of that which has no existence alone; a nonentity, since it requires the vowel sound.

51. *last*] Furness "suggests that Moth purposely framed his answer ambiguously, so as to lure the Pedant to a repetition of the vowels." A slight defence in a slight matter, but preferable to tampering with the old texts.

55. *salt*] Suggested perhaps by the sense of acutely witted, as in Gas-

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sweet touch, a quick venue of wit! snip, snap, quick and home! it rejoiceth my intellect; true wit!

Moth. Offered by a child to an old man; which is wit-old.

Hol. What is the figure? what is the figure?

Moth. Horns.

Hol. Thou disputest like an infant: go, whip thy gig.

Moth. Lend me your horn to make one, and I will whip about your infamy *unciatim*. A gig of a cuckold's horn!

Cost. An I had but one penny in the world, thou should'st have it to buy gingerbread. Hold, there is the very remuneration I had of thy master, thou halfpenny

56. *venue*] Dyce, Cambridge, Globe; *vene we* Q 1, F 1; *venewe* F 2; *venew* Ff 3, 4. 61. *disputest*] F 4; *disputes* Qq, F 1; *disputes 't* Ff 2, 3. 63. *unciatim*] *unum cita* Qq, Ff; *circum circa* Theobald *et seq.*; *manu cita* Anon. conjecture, Cambridge; *unum, cito!* Furnivall.

coigne: "Unless the invention have in it also a *liquid salis* . . . some good and fine devise, showing the quick wit of a writer" (Arber, p. 31) (1575). Jonson uses it.

55. *Mediterraneum*] Greene has this forme: "resting himselfe on a hill that over-peered the great *Mediterraneum* noting how Phœbus fetched his Lavaltos on the purple Plaines of Neptunus . . . the Dolphines (the sweete conceipters of Musicke) fetcht their carreers on the calmed waves" (*Menaphon* [Grosart, vi. 36], 1587). It is a great passage. Is it Greene's own?

56. *touch*] stroke, trick, taste of one's "quality." Compare Ascham, *The Scholemaster* (Arber, p. 18), 1570: "Playing both with the shrewde *touches* of many courste boyes, and with the small discretion of many leude Scholemasters."

venue of wit] assault of wit. See *Merry Wives of Windsor*, I. i. 295 (and note, Arden edition, p. 28). It occurs in Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* p. 98), 1590: "Love . . . seeing the parties at the gaze, encountered them both with such a *veny*, that the stroke . . . could never after be raced out."

snip, snap] See *Merry Wives of Windsor*, IV. v. 3, and note to "snap" (Arden edition, pp. 185, 186). Nashe in his Epistle Dedicatorie to *Have With You*, etc. (Grosart, iii. 13) has: "torment him, & deal as *snip snap* snappishly with him as ever he was delt with." "Snap" was an early name for a bailiff or tipstaff, occurring in *Damon and Pithias* (*ante* 1566). See above, III. i. 18.

58. *wit-old*] The word on which Moth quibbles only occurs once in Shakespeare, in *Merry Wives of Windsor*, II. ii. 314 (and adverbially, line 284). See note, Arden edition, p. 99. It is in Greene's *Philomela* (Grosart, xi. 166), of about this date. It does not seem common earlier.

59. *figure*] Our "*figure* of speech"; Puttenham's "*figurative* speech." See his chapter "Of *Figures* and *figurative* speaches" (Arber, p. 116). Puttenham uses the word with great latitude, with reference either to the thought or idea; and the expression of it. See note at "sententious" above, line 3, and at IV. ii. 62 for another use.

61. *gig*] See IV. iii. 164. Were tops ever made of horn? This passage implies that they were, but there is some buried quibbling here I cannot reach. Why should Holofernes be a cuckold?

63. *unciatim*] inchmeal, ounce by ounce. This comes nearer the meaningless text than any suggested explanation. It occurs in a letter, dated 1610, in *Court and Times of James I.* (i. 106). See Introduction on pages' Latin.

67, 68. *halfpenny purse*] These small purses, probably for holding the little

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purse of wit, thou pigeon-egg of discretion. O, an the heavens were so pleased that thou wert but my bastard, what a joyful father wouldst thou make me. Go to; thou hast it *ad dunghill*, at the fingers' ends, as they say.

Hol. O, I smell false Latin; dunghill for *unguem*.

Arm. Arts-man, preambulate: we will be singled from the barbarous. Do you not educate youth at the charge-house on the top of the mountain?

Hol. Or *mons*, the hill.

Arm. At your sweet pleasure, for the mountain.

Hol. I do, sans question.

Arm. Sir, it is the king's most sweet pleasure and affection to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon.

Hol. The posterior of the day, most generous sir, is liable,

74. *preambulate*] Cambridge; *preambulat* Qq, Ff; *præambula* Theobald. *singled*] Ff, Q 2; *singuled* Q 1, Cambridge. 76. *charge-house*] *church-house* Theobald conjecture; *large house* Collier MS. 80. *most*] omitted Q 2.

silver halfpence of the time, are mentioned again in *Merry Wives of Windsor*, III. v. 149. See note, Arden edition, p. 159, giving references to Lyly's *Mother Bombie* and Ben Jonson's *Bartholomew Fair*.

71-73. *ad . . . unguem*] to the nail. A common proverbial phrase, said to be borrowed from sculpture (Horace, *Satires*, I. v. 31-33). Compare Ben Jonson's translation of Horace, *De Arte Poetica* ("Perfectum decies non castigavit *ad unguem*"): "Not ten times o'er corrected to the nail." It was used of a lesson learnt perfectly: "But, Sirra, see you learne your lesson perfectlie, and have it without booke *ad unguem*" (Nashe, *Martins Months Minde* [Grosart, i. 203], 1589). And Webster, *Westward Ho*, ii. 1: "She has her letters *ad unguem*." Jonson has it several times. They are the last words in Harvey's much laughed at *Judgement on Earthquakes* (Grosart, i. 74), 1580.

73. *false Latin*] See note, line 30.

74. *Arts-man*] scholar, learned person. *New Eng. Dict.* gives an example from Bacon's *Advancement of Learning*. The word was commoner in the sense of workman, as in Chapman's *Homer*. We have elsewhere in this play "man of peace" and "warman."

singled] separated. Similarly in Greene, *Alcida* (Grosart, ix. 73), 1588: "When wee were in the greene meades, Meribates and my daughter had *singled* themselves."

76. *charge-house*] school. Not known elsewhere. Probably one where children were taught at the charge of the parish, or else merely a house for their charge or care. Florio has the expression "chast-house" for a religious house (*maison pudique*) (Montaigne's *Essays*, i. 46).

82. *posteriors*] The word occurs in the Prologue to Harington's *Metamorphosis of Ajax*, 1596.

84. *liable*] suitable, apt. See *King John*, II. i. 490. In *New Eng. Dict.* there is a quotation from a letter dated 1570: "To chewse persons *lyable* to give good information." This quotation is not satisfactory *per se*. It may mean "likely," which is nearer Sense 3.

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congruent, and measurable for the afternoon: the word is well culled, chose; sweet and apt, I do assure you, sir; I do assure.

Arm. Sir, the king is a noble gentleman, and my familiar, I do assure ye, very good friend. For what is inward between us, let it pass; (I do beseech thee, remember thy courtesy—I beseech thee, apparel thy

86. *chose*] Qq, F 1; *choise* F 2; *choice* Ff 3, 4. 87. *you*] omitted Q 2. 91. *remember*] *refrain* Capell; *remember not* Malone.

85. *congruent*] Armado has used this word already (I. i. 13), which is not elsewhere in Shakespeare. *New Eng. Dict.* has an early reference to Higden, *Rolls* (*ante* 1453). Craig quotes from Udall's *Erasmus* (Roberts' repr. p. 93), 1542: "He thought not the name of a manne to bee a *congruente* or a right name for such persones as lived not according to reason." A stilted and neglected word. Sir Owen ap Meredith, the Welsh knight in *Patient Grissel* (by Dekker and Chettle), who is an early tribute of respect to Sir Hugh Evans of *Merry Wives of Windsor*, overlooked by me in my edition, ridicules this word *congruent* in 1600 (Collier's edition, pp. 21, 22).

measurable] meet, competent. Compare *Coriolanus*, II. ii. 127: "He cannot but with *measure* fit the honours which we devise him." Cotgrave has "*Moyen:* mean, indifferent, moderate, *measurable*, competent, reasonable." In the next line, "chose" is for "chosen," governed by "well."

88. *familiar*] particular friend; as in *2 Henry IV.* II. ii. 144. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 30): "Rosader . . . accompanyed with a troupe of yoong gentlemen that were desirous to be his *familiars*."

89. *inward*] confidential, private.

91. *remember thy courtesy*] you forget your hat is off (according to Steevens). Holofernes would appear to have been bareheaded since "salutation," at line 35. Armado notices it and tells him to apparel his head. Dyce quoted as parallel the following from Ben Jonson's *Every Man in his Humour*, I. ii.: "*Servant.* . . . I was required . . . to deliver you this letter, sir. *Knowell.* To me, sir! What do you mean? Pray you *remember your courtesy*. [*Reads.*] . . . Nay, pray you be covered," where the sense is obviously the reverse. Knowell is insulted when he says "What do you mean?" He bids him remove his hat by the expression, he keeps him bareheaded till he has read the letter, he speaks again to the servant, and not till then does he bid him be covered. Dyce quoted this in support of Steevens' explanation (he had formerly followed Malone's "*remember* not"). To my mind we have to take opposite meanings from the two passages. Armado reminds Holofernes to conclude his courtesy or salutation; Knowell reminds his servant to begin it. Parallels to the signification given here have been adduced from *Lusty Juventus* (Hazlitt's *Dodsley*, ii. 74), and from Marlowe's *Doctor Faustus* (Bullen, i. 319). The latter has nothing to do with the text, excepting that the words "*remember your courtesy*" (make a leg or bow) occur: the former ("be *remembered* and cover your head") carries no weight one way or the other. The passage in the text may mean what Steevens says, but I don't think it does. No parallels would make it likely that Holofernes had kept off his hat out of respect to Armado during the foregoing conversation. Malone suggests that Armado is boasting of the King's familiarity (inserting *not*): "I do beseech thee (will he say to me), *remember* not *thy courtesy* to me . . . be covered." The text won't permit all this without supposing much corruption. I do not think the meaning has been yet given, but is as follows: it was the custom to uncover at the name of the king, or during a conversation about the king. This is the *courtesy* Armado claims for his friend the King. In *Lusty Juventus* there is so far a parallelism that

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head) and among other importunate and most serious designs, and of great import indeed, too, but let that pass; for I must tell thee, it will please his grace, by the world, sometime to lean upon my poor shoulder, and with his royal finger, thus, dally with my excrement, with my mustachio: but, sweet heart, let that pass. By the world, I recount no fable: some certain special honours it pleaseth his greatness to impart to Armado, a soldier, a man of travel, that hath seen the world: but let that pass. The very all of all is, but, sweet heart, I do implore secrecy, that the king would have me present the princess, sweet chuck, with some delightful ostentation, or show, or pageant, or antic,

92. *importunate*] Ff, Q 2; *importunt* Q 1; *important* Cambridge. 102. *secrecy*] *secretie* Q 1.

Juventus may have uncovered at Hypocrisy's introduction of the Deity into the conversation. As a mark of deference to the King's mention, a passage in Beaumont and Fletcher's *Noble Gentlemen* (Act iii.) drew my attention, and be it remembered the scene is laid also in France: "*Shatillion.* Can you give me reason From whence this great duke sprang that walks abroad? *Lady.* E'en from the king himself. *Shat.* As you're a woman, I think you may be cover'd: Yet your prayer Would do no harm, good woman. *Lady.* God preserve him! *Shat.* I say Amen, and so say all good subjects." If the mode was French, no doubt other parallels will be found, but this one is so exact as to be conclusive. The hat was removed as evidence that the wearer prays for the king upon specific reference to him; as we do at "God save the King!" Holofernes may have been bare since Armado began to talk of the King, and be now released from his courtesy; or he may be reminded of it by these words. That is a trifle. But we get rid of the false notion that the courtesy was due to Armado by my suggestion. Next to it in probability I would place Malone's "boasting" explanation.

93, 94. *but let that pass*] never mind about that. Probably a common colloquialism. It occurs again in *Merry Wives of Windsor*, I. iv. 15, and in *Richard III.* Sidney puts it into the mouth of Miso, in that much abused but highly entertaining part of *Arcadia* (repr. 1898, p. 179) where he depicts the dialogue of the people: "I might have had another-gains husband than Dametas. *But let that pass.* God amend him! And yet I speak it not without good cause" (Book ii.). Ben Jonson has it in his *Staple of News* (Cunningham's *Gifford*, ii. 288); and *Gesta Grayorum*, 1594 (Nichols, iii. 311): "Well, *let that pass*, and to the purpose now."

94, 95. *by the world*] See IV. iii. 17.

96. *excrement*] "that which grows out or forth" (*New Eng. Dict.*). See *Merchant of Venice*, III. ii. 87, and *Winter's Tale*, IV. iv. 733. In Pooler's edition of the former play (Arden ed. p. 105) references are given to Kyd, Nashe and Dekker. All these are later than *Love's Labour's Lost*, and Armado still holds pride of place for the use of the word in this sense (hair, nails or feathers).

101. *all of all*] sum of everything. I have not met this elsewhere.

103. *chuck*] chick, or chicken. A term of endearment, used familiarly, occurring several times in Shakespeare. It is in Jonson and Chapman's *Eastward Ho*, v. 1.

104. *ostentation*] No other example of this use of the word (spectacular show) is given in *New Eng. Dict.* The following comes near it: "The lockes

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or fire-work. Now, understanding that the curate and your sweet self are good at such eruptions and sudden breaking out of mirth, as it were, I have acquainted you withal, to the end to crave your assistance.

Hol. Sir, you shall present before her the Nine Worthies. Sir, as concerning some entertainment of time, some show in the posterior of this day, to be rendered by

111. *Sir*] Rowe; *Sir Holofernes* Qq, Ff; *Sir [To Nathaniel]* Hanmer; *Sir Nathaniel* Capell, Steevens, Craig. 112. *rendered*] *rended* Q 1.

of haire with their skinnes he hanged on a line unto two trees. And thus he made *ostentation* as of a great triumph at Werowocomoes" (*Captain Smith* [Arber, p. 82], 1612).

104. *antic*] a grotesque pageant. Schmidt says Armado mistakes the word. He is always blind to the beauties of Armado's diction! The word was in regular use. Compare *Captain Smith* (Arber, p. 123), 1608: "Being presently presented with this *anticke*. 30 young women came naked out of the woods (only covered behind and before with a few greene leaves), their bodies all painted . . . every one different. . . . The leader had a faire paire of stagges hornes on her head . . . every one with their severall devises . . . with most hellish cries and shouts." Fernando in Ford's *Love's Sacrifice*, III. ii., speaks of "an *antic*, a rare conceit he saw in Brussels" performed by knights and ladies of the Court. Ben Jonson seems to have foreseen the strictures of Nares, Gifford and others upon this word in *The Fox*, III. vi.: "And my dwarf shall dance, My eunuch sing, my fool make up the *antic*, Whilst we, in changed shapes, act Ovid's parts."

105. *fire-work*] "pyrotechnical exhibition" (Schmidt). They were very popular, especially with James I. See *Court and Times of James I.*, i. 65-67; and, again, January 5, 1607, 1608; also February 4, 1613 (i. 222). See Beaumont and Fletcher's *Noble Gentlemen*, ii. 1: "A solemn christening, or a great marriage, or new *fireworks*." The word had several senses. See next note.

110. *Nine Worthies*] They were, according to Gerard Leigh, *Accedens of Amorye* (who gives all their blazons), Duke Josua, Hector, David, Alexander, Judas Machabeus, Julius Cesar, King Arthure, Charlemayne, Sir Guy (of Warwicke). But the latter was sometimes replaced amongst "the learned and authentic fellows" (see Dyce's *Beaumont and Fletcher*, i. 143) by Godfrey of Bouillon. Douce says it has not been accounted for why Shakespeare includes Hercules and Pompey. In the second part of Whetstone's *Promos and Cassandra* (the source of *Measure for Measure*), 1578, the "*nyne worthyes*" are to "Be so instauld, as best may please the eye" (I. iv.), amongst the shows and pageants welcoming the king upon his return. Two men "apparelled like greene men at the Mayor feast, with clubbes of fyreworke" keep a passage clear. The only name given of those represented is Hercules conquering monsters, though it is not stated he was one of the Worthies. This may account for his inclusion here. The recognised Worthies were often trifled with. Nashe says: "To Charles the fifte then Emperour, they reported how he shewed the *nine worthies*, David, Salomon, Gedeon, and the rest, in that similitude and lykenesse that they lived upon earth" (*The Unfortunate Traveller* [Grosart, v. 77, 78], 1594). And Greene: "Which if I should obtaine, I would count it a more rich prize then ever Scipio or any of the *nine Worthies* wonne by conquest" (*Alcida* [Grosart, ix. 49], 1588). Ritson (*Remarks*, 38) gave a specimen of a "Pageant of the *Nine Worthies*" from an original MS. of Edward IV.'s time, which is reprinted in Furness's Variorum edition.

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our assistants, the king's command, and this most gallant, illustrate, and learned gentleman, before the princess; I say, none so fit as to present the Nine Worthies.

Nath. Where will you find men worthy enough to present them?

Hol. Joshua, yourself; myself and this gallant gentleman, Judas Maccabæus; this swain, because of his great limb or joint, shall pass Pompey the Great; the page, Hercules—

Arm. Pardon, sir; error: he is not quantity enough for that Worthy's thumb: he is not so big as the end of his club.

Hol. Shall I have audience? he shall present Hercules in minority: his enter and exit shall be strangling a snake; and I will have an apology for that purpose.

Moth. An excellent device! so if any of the audience hiss, you may cry "Well done, Hercules! now thou crushest the snake!" that is the way to make an offence gracious, though few have the grace to do it.

Arm. For the rest of the Worthies?

Hol. I will play three myself.

Moth. Thrice-worthy gentleman!

113. *assistants*] Qq, Ff; *assistance* Heath conjecture, Steevens (1793), Craig. 119. *myself and*] omitted Rowe; *myself or* Steevens (1793), Craig. 121. *pass*] *pass for* Capell; *pass as* Cambridge edd. conjecture (1863).

113. *assistants*] Some editors make a compound alteration here, inserting "at" from the second Folio, and altering *assistants* to "assistance," with a revised punctuation. The "assistants" are, Furness says, the King's command and Armado. But it is quite likely we should understand "assistance." As a parallel, compare Nashe's *Christ's Teares* (Grosart, iv. 256), "Our lawes . . . allow no rewarde to theyr temperate *observants*" (*i.e. observance*). So, too, "occurrents" and "occurrences" were indiscriminately used.

114. *illustrate*] See IV. i. 67 (note).

121. *pass*] represent, perform. An easy sense to give a verb of such wide powers. The sense of execute, or complete, in Ben Jonson's *Fox*, III. vi.: "I told his son, brought, hid him here, Where he might see his father pass the deed," comes near to it. I cannot find it in *New Eng. Dict.* exactly. It seems to me absurd to suppose *pass* can mean surpass (a common sense) here; as if Dull was an actual giant. He is not intended to excel Hercules, only to reproduce him. Malone (followed by Furness) is positive *pass* means surpass.

125. *club*] See above, I. ii. 166.

126. *have audience*] be heard. See *As You Like It*, v. iv. 157, etc.

127. *enter*] *New Eng. Dict.* has two other examples, both earlier, of the substantive "enter"; the act of entering.

130. *Hercules*] See note above, line 110; and below, v. ii. 580. "It is my Cradle game To vanquish Snakes" (Golding's Ovid's *Metamorphoses*, ix. 79-80 [1567]).

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Arm. Shall I tell you a thing?
Hol. We attend.
Arm. We will have, if this fadge not, an antic. I beseech you, follow.
Hol. *Via*, goodman Dull! thou hast spoken no word all this while.
Dull. Nor understood none neither, sir.
Hol. *Allons!* we will employ thee.
Dull. I'll make one in a dance, or so; or I will play on the tabor to the Worthies, and let them dance the hay.
Hol. Most dull, honest Dull. To our sport, away!

[*Exeunt.*

143. *Allons!*] *Alone* Qq, Ff. 144-146. Given as two lines verse, ending *play*, *hay*, Halliwell, Dyce, Cambridge, Globe; as prose, Steevens and old texts.

138. *fadge*] suit, succeed, turn out well. See *Twelfth Night*, II. ii. 34. The earliest example of this verb in *New Eng. Dict.* is from Whetstone's *Promos and Cassandra*, part i. (1578). The passage in the text would probably be the next historically, but it occurs again in the second part of the same old play. The sixth scene of Act i.—to which the words ending "clubbes of fyre worke" (note above, line 105) are a stage instruction—begins "*Phallax.* This geare *fadgeth* now, that these fellowes peare." Coupled with the remaining allusions, and with the exactly parallel use of *fadge* as referring to a pageant, it amounts to a certainty that Shakespeare recalled Whetstone's play while writing this scene. For *antic*, see above, line 104.

140. *Via*] "An adverbe of encouraging much used by commanders, as also by riders to their horses, Goe on, forward, on, away, goe to, on quickly" (Florio, *New World of Words*, 1611). It seems here to mean rather "buck up," "what cheer." It occurs several times in Shakespeare, and his contemporaries, Jonson, Fletcher and Chapman. The example in the text is the earliest yet quoted.

143. *Allons*] See IV. iii. 380.

144. *make one*] be of the party. See *Merry Wives of Windsor*, II. iii. 48 (Arden ed. p. 107). *New Eng. Dict.* gives a reference to Udall's *Erasmus*, 1542. The expression occurs several times in Shakespeare.

or so] See II. i. 212.

145. *tabor*] A small drum played with one hand; with the other the musician held his pipe, playing the two instruments simultaneously. See *Winter's Tale*, IV. iv. 183. When Kemp started on his *Nine Daies Wonder Performed in a Morrice from London to Norwich* on "The first Mondaye in Lent" (1600), he was "attended by Thomas Slye, hys *Taberer*." On the title of his tract is a figure of the pair, the tabor being held apparently by a single band round the left wrist, which hand also holds the pipe to the mouth, the right using the short stick. The tabor is about twice the length of its diameter, covered at each end alike. No doubt it was also attached by a string round the neck.

145, 146. *dance the hay*] "A country dance, having a winding or serpentine nature, or being of the nature of a reel" (*New Eng. Dict.*). "To *dance the hay* became a proverbial expression signifying to twist about or wind in and out without making any advance" (Chappell's *Popular Music*, p. 629). There were several varieties of the hay. Furness quotes from *Orchesographie*, 1588, already referred to in a note to "brawl" (III. i. 6). The French writer gives a

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SCENE II.—*The Same. Before the Princess's Pavilion.*

Enter the PRINCESS, KATHARINE, ROSALINE, *and* MARIA.

Prin. Sweet hearts, we shall be rich ere we depart,
If fairings come thus plentifully in:
A lady wall'd about with diamonds!
Look you what I have from the loving king.
Ros. Madam, came nothing else along with that?
Prin. Nothing but this! yes; as much love in rhyme
As would be cramm'd up in a sheet of paper,
Writ on both sides the leaf, margent and all,
That he was fain to seal on Cupid's name.

3, 4. Transposed Hudson (S. Walker conjecture). 8. *on*] Ff, Q 2; *a* Q 1; *o'* Cambridge, Globe. *margent*] Qq, Ff; *margin* Craig (Little Quarto.)

description of the *Braule de la Haye*, which Furness quotes, and points out its resemblance to the grand chain in a quadrille. This may not be the English hay, which is mentioned by Skelton in 1529. *New Eng. Dict.* says "*haye d'allemaigne* is used in 15 c. French by C. Marot." Marlowe has "*dance the* antic *hay*" in his *Edward II.* 1. i. (Bullen, ii. 122). I may be excused for pointing out that there was a special variant called the Irish hay which was unusually boisterous. Guilpin mentions it in *Skialetheia*, Satire iv. (repr. p. 43), 1598: "His head is like a windmils trunke so bigge Wherein ten thousand thoughts run whirlegigge, Play at barleybreake, and *daunce* Irish *hay*, Civill and peacefull like the Centaurs fray"; and Day, *Law Tricks*, 1608: "A company of bottlenos'd devils *dauncing the* Irish *hay*"; and Dekker, *Strange Horse-Race* (Grosart, iii. 365), 1613: "The *Daunce* was an infernall Irish *hay*."

Scene II.

2. *fairings*] Compare Greene's *Never Too Late* (Grosart, viii. 195), 1590: "Oenone chose Paris . . . thinking the sweetest face the best *fayring* for a gentlewoman's eye." In these days almost anything, or everything, was purchased at *fairs*.

come . . . in] See *New Eng. Dict.* (*Come*, 59, i.).

3, 4. In the Windsor Shakespeare the editor (Dr. Hudson) transposes these two lines, with the words in a note: "The old editions have these two lines transposed; which makes the passage unintelligible. Corrected by Walker." Furness remarks that the alteration "seems quite harmless." To my thinking it is great harm. The Princess points to herself bedecked with the gems, probably she had others as well, and calls herself a lady enclosed in diamonds. If we transpose the lines her meaning would be that she had received a brooch or some such jewel representing "a lady" constructed with diamonds. "That," in line 5, would do in either case. But the alteration is unwarrantable. I do not know if the "corrector" intends the meaning I attribute to him, but a reference to *Queen Elizabeth's New Year's Gifts* (Nichols' *Progresses*, 1823) will give parallels showing that it is not impossible. Here is one for 1581-2: "Item, a juell of golde, being the personage of a woman . . . garnished, with smale rubyes and dymondes, and a smale perle pendent geven by Thomas Howarde." Plenty more occur. At ii. 72 (1577-8) there is "a man of golde ennamuled grene, hanging at a small cheyne"; at ii. 79 "a woman ennamuled . . . the bodye garneshed with sparks of diamunds and rubyes"; and at ii. 419 (1583-4) "a juell of golde, being a personage of a woman of mother-of-perle, garnished on the one side with smale diamondes,"

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Ros. That was the way to make his godhead wax;
For he hath been five thousand years a boy.
Kath. Ay, and a shrewd unhappy gallows too.
Ros. You 'll ne'er be friends with him: a' kill'd your sister.
Kath. He made her melancholy, sad, and heavy;
And so she died: had she been light, like you,
Of such a merry, nimble, stirring spirit,
She might ha' been a grandam ere she died;
And so may you, for a light heart lives long.
Ros. What 's your dark meaning, mouse, of this light word?
Kath. A light condition in a beauty dark.
Ros. We need more light to find your meaning out.
Kath. You 'll mar the light by taking it in snuff;
Therefore I 'll darkly end the argument.

11. *years*] *yeare* Q 1. 12. *shrewd*] *shrowd* Q 1. 13. *ne'er*] *neare* Q 1. 17. *ha'*] *a* Qq, Ff 1, 2; *have* Ff 3, 4. *a grandam*] *Grandam* Q 1.

10. *wax*] increase (with quibble).

11. *thousand years a boy*] Halliwell compares Sidney, *Arcadia* (p. 174, ed. 1590): "This is thy worke, thou God for ever blinde; Though *thousands* old, a *Boy* entitled still."

12. *shrewd*] curst, unlucky, evil. From Middle English *schrewe*, malicious.

gallows] gallows bird, one fit for the hangman. Compare *The Tempest*, I. i. 32: "his complexion is perfect *gallows*"; and *Measure for Measure*, IV. ii. 35: "hanging look." Beaumont and Fletcher's *Knight of the Burning Pestle* gives an example: "he be a notable *gallows*." The term is still in common use, plurally, as an adjective ("he 's a *gallows* boy") in Ireland. Shakespeare applies the equally uncomplimentary epithet of "hangman" to Cupid in *Much Ado About Nothing*, III. ii. 11, as an executioner of human hearts. This would have supported Furness in his incorrect conjecture that "*gallows*" here means "hangman," based on an extract from *Arcadia*.

14-17. Does not this passage point to some historical source of the plot, some undeveloped portion of a parent-tale?

18. *a light heart lives long*] Udall's *Ralph Roister Doister* (1550) opens with "*Matthew Merrygreek*. [*He entereth singing.*] As *long liveth* the merry man (they say), As doth the sorry man; and longer by a day." A frequent saying.

18, 19, 20, 21, 22, 25, 26. *light*] cheery or merry, casual or unimportant, frivolous or wanton, information, a candle, light in weight.

19. *mouse*] An endearing term. See *Hamlet*, III. iv. 183. Craig gives a quotation from *The Trial of Treasure*, 1567 (Hazlitt's *Dodsley*, iii. 293), and see Nares for several examples. In *Speeches to the Queen at Bisham* (1592), Pan says to two virgins: "be not agaste, sweet *mice*. . . . Can you love?" (Nichols, iii. 133); and Lyly (*Mother Bombie*, No. 2): "God save you, pretty *mouse*."

22. *taking it in snuff*] A very common expression representing the expression of disgust at the smell of a *snuffed* candle. See *1 Henry IV*. I. iii. 141 for another example; and Greene, *Penelope's Web* (Grosart, v. 211), 1587: "Calamus hearing this rough replye of his Tenant was driven into a marvellous choler, so that scarce affoording her a farewell, hee flung out of doores. . . . The goodwife glad that he tooke the matter so in *snuffe*, commanded," etc. The verb "to snuff," to resent, be angry with, is older, and influenced this saying. Palsgrave (*Lesclaircissement*, 1530) has: "I *snoffe*, as a man doth or a horse, *Je renyffle*. This boye wyll be of a stubborn herte and he lyve, herke howe he *snoffeth*."

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Ros. Look, what you do, you do it still i' the dark.
Kath. So do not you, for you are a light wench.
Ros. Indeed I weigh not you, and therefore light.
Kath. You weigh me not? O! that's you care not for me.
Ros. Great reason; for past cure is still past care.
Prin. Well bandied both; a set of wit well play'd.
But, Rosaline, you have a favour too:
Who sent it? and what is it?
Ros. I would you knew:
An if my face were but as fair as yours,
My favour were as great; be witness this.
Nay, I have verses too, I thank Biron:
The numbers true; and, were the numbering too,
I were the fairest goddess on the ground:
I am compar'd to twenty thousand fairs.
O! he hath drawn my picture in his letter.
Prin. Any thing like?
Ros. Much in the letters, nothing in the praise.
Prin. Beauteous as ink; a good conclusion.
Kath. Fair as a text B in a copy-book.
Ros. Ware pencils, ho! let me not die your debtor,

28. *cure . . . care*] Theobald (Thirlby conjecture); *care . . . cure* Qq, Ff. 43. *pencils*] Rowe; *pensalls* Q 1; *pensals* F 1; *pensils* (the rest). *ho !*] Hanmer; *How ?* Qq, Ff.

28. *past cure . . . past care*] Greene has: "rather remember the olde proverbe, not so common as true: *past cure, past care*, without remedie, without remembrance" (*Mamillia* [Grosart, ii. 154], 1583). See Sonnet cxlvii.

29. *bandied*] kept up on both sides. From the game of tennis. Compare Greene, *Menaphon* (Grosart, vi. 77), 1589: "it little fits in this companie to *bandie* taunts of love."

30, 33. *favour*] token of love, personal appearance. See line 292 below (note).

37. *fairs*] beautiful women. The senses, a beautiful person or beauty itself, occurs several times in this play, as they both do in Lodge's *Euphues Golden Legacie*.

39, 40. *Any thing like? Much in the letters*] Compare IV. ii. 140-142 above: "did they please you? . . . Marvellous well for the pen." Lodge has the same retort in *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 80), 1509: "How *like* you this sonnet? quoth Rosader. Marry, quoth Ganimede, for the pen well, for the passion ill."

41, 42. Both lines, and the last, taunt Rosaline on her dark colouring, compared to ink "B" probably stands for black.

43. *Ware*] take heed of, beware. Still in sporting use. Compare "*Ware* horns, ho!" (*Troilus and Cressida*, v. vii. 12); and Greene's *Mamillia* (Grosart, ii. 91): "if thou waver, *ware* thou dost not as the dogge, loose both bones."

pencils] small, finely-pointed brushes for the insertion of spots or lines (not here for "laying on colours," as Schmidt explains). Rosaline retaliates upon Katharine by calling her spotty-faced and flame-coloured. Compare Greene, *Planetomachia* (Grosart, v. 75), 1585: "Diana is painted kissing

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My red dominical, my golden letter:
O! that your face were not so full of O's.
Prin. A pox of that jest! and I beshrew all shrows!
But, Katharine, what was sent to you from fair Dumaine?
Kath. Madam, this glove.
Prin. Did he not send you twain?
Kath. Yes, madam; and moreover,
Some thousand verses of a faithful lover;
A huge translation of hypocrisy,
Vilely compil'd, profound simplicity.
Mar. This, and these pearls to me sent Longaville:
The letter is too long by half a mile.
Prin. I think no less. Dost thou not wish in heart
The chain were longer and the letter short?
Mar. Ay, or I would these hands might never part.
Prin. We are wise girls to mock our lovers so.
Ros. They are worse fools to purchase mocking so.
That same Biron I 'll torture ere I go.
O! that I knew he were but in by the week.

45. *not so*] Q 1; omitted Ff, Q 2. 46. *Prin.*] Qq, Ff; *Kath.* Theobald, Cambridge. 47. *But*] Qq, Ff; Prin. *But* Theobald, Steevens, Cambridge. 53. *pearls*] *pearle* Q 1.

Vertue, and spotting beauties face with a *Pensel.*" And, again, *Penelope's Web* (v. 146 [1575]): "thrust it out as Myson did a ragged table bescratcht with a *Pensell.*" In Sonnet xvi. the reference is to painting in lines, as it is also used (indistinguishably from our *pencil*) in Greene's *Tullies Love* (vii. 173): "love hath but drawne one line in your thoughts with his *pensell*, . . . blot out love's shadows." If there be any covert allusion, it may be to rapping school-children's knuckles with the large *pencils* in former use, when writing badly at their copy-books.

44. *My red dominical*] So in Sharpham's *Cupid's Whirligig*, Act ii. (1607): "he lookes for all the world like the *Dominicall* Letter in his red Coate."

golden letter] The excellent, or Sunday letter, with a reference to Katharine's "amber locks."

45. *O's*] spots, pimples; pockmarks are implied perhaps by the next line. "O" was used as a substantive of anything round, especially of spangles.

46. *I beshrew all shrows*] I condemn all shrews; my curse on them. Compare Dodsley's *Old Plays*, i. 69: "I *beshrew* the knave's naked herte." A common imprecation. The Princess desires to put an end to their wrangling and uses strong language. Her first expression in this speech was, it is said, often in Queen Elizabeth's mouth. Ben Jonson says it was "most courtly" (*Poetaster*, ii. 1 [1600]).

61. *in by the week*] caught, trapped. Compare *Ralph Roister Doister*, I. ii. (Hazlitt's *Dodsley*, iii. 60): "I told you, I, we should woo another wife. [*Aside*] *R. Roister.* Why did God make me such a goodly person? *M. Merry.* He is in by the *week*." A passage in Webster's *White Devil* (Routledge, 1877, p. 18) suggests imprisonment: "[*Enter* Flamineo *and* Marcello *guarded, and a lawyer.*] *Lawyer.* What, are you in by

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How I would make him fawn, and beg, and seek,
And wait the season, and observe the times,
And spend his prodigal wits in bootless rimes,
And shape his service all to my behests
And make him proud to make me proud that jests!
So pendant-like would I o'ersway his state
That he should be my fool, and I his fate.

65. *all to my behests*] Ff 2, 3, 4; *wholly to my device* Qq, F 1; *wholly to my hests* Dyce (Knight conjecture), Cambridge, Craig. 66. *that*] Qq, F 1; *with* Ff 2, 3, 4. 67. *pendant-like*] editor; *pertaunt-like* Ff, Q 2; *perttaunt-like* Q 1; *pedant-like* Theobald; *portent-like* Hanmer; *pageant-like* Capell; *potent-like* Singer; *persaunt-like* Grant White.

the *week?* so, I will try now whether thy wit be close prisoner." These examples and two or three others have been quoted, but the phrase is not common, nor satisfactorily explained. Taken in connection with the Princess's words, "mocking merriment" (line 139), it is evident Rosaline means caught in earnest.

67. *pendant-like*] I adopt this reading from the following considerations. *Pendant* (commonly spelt *pendaunt*) is very near the original, and is also a word used several times by Shakespeare. In the text the ladies are showing their presents, and the last mentioned is Maria's chain of pearls. "Pendant" was a common name for pearl ornaments, whether ear-rings, chains, or solitaires. Compare the following passages: "You faire ladies that spend so many houres in looking and prying in a glasse to see if this shadow sit handsomely, if your Rebatos be well set, if the wyers stand even upright on your heads, and the *pendant* just in the middle of your foreheads" (Sir J. Harington, Allegory of *Orlando Furioso* [ed. 1634, p. 410], 1591). "Rich velvet gowns, *pendents* and chaines of pearle, Casknets of aggats cut with rare device" (Sir J. Harington, *Epigrams*, i. 74). "Behold, here, my bracelets from mine arms. . . . Take 'em, wear 'em: my jewels, chain of pearle, *pendants*, all I have" (Ben Jonson, *Cynthia's Revels*, iv. 1). Jonson mentions them as ear-rings, especially in his *Magnetic Lady*. And so does Nashe: "I will hang such a payre of *pendents* at both your eares" (*Pasquil's Returne* [Grosart, i. 138], 1539). Nashe has the words in the text in combination: "My rapier *pendant* like a round sticke" (*The Unfortunate Traveller* [Grosart, v. 39]). Possibly Maria (line 57) has clasped her hands with the chain round her own or over one of the other's necks or heads. The idea fits the situation better than any of those suggested. A reference to *Queen Elizabeth's New Year's Gifts* (*Progresses*) will furnish abundant parallels. In the list of presents given by Leicester (Nichols, i. 527, 528) in 1571-87 pendants of pearl and of gold are many times mentioned. Sometimes the word is *pendaunte*, sometimes *appendant*: "*pendants* of perles of sundry bignesses hanging at a smale chaine of golde" is one of those described. Another is: "a fair juell of gold, being a caskenet containing 20 peeces, being letters and a sipher in the middest all garnished with smale dyamonds, and between every letter 2 perles and every letter having a smale diamond *pendant*: and at the sipher a *pendant*," etc. In the *New Year's Gifts* of 1588-9 (Nichols, iii. 1) these ornaments "*pendaunt*" occur five times, always so spelt; and on page 13 there is "a bodkyn of silver gilte, with a *pendaunt* like a sonne." They do not appear at all in the earliest lists of her reign, and they reach a maximum (with this spelling) about 1590, showing the height of royal fashion. A similar collocation occurs in *Gesta Grayorum*, 1594 (Nichols, p. 268): "The ribband of blue, with an helmet *pendant* in imitation of St. George."

pendant-like] Combinations of *like* with substantives to form adjectives probably reach a maximum in Shakespeare's plays. In *New Eng. Dict.*

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Prin. None are so surely caught, when they are catch'd,
As wit turn'd fool: folly, in wisdom hatch'd,
Hath wisdom's warrant and the help of school
And wit's own grace to grace a learned fool.
Ros. The blood of youth burns not with such excess
As gravity's revolt to wantonness.
Mar. Folly in fools bears not so strong a note
As foolery in the wise, when wit doth dote;
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity.

Enter BOYET.

Prin. Here comes Boyet, and mirth is in his face.
Boyet. O! I am stabb'd with laughter. Where 's her grace?

74. *wantonness*] Ff 3, 4; *wantonesse* F 2; *wantons be* Qq, F 1. 79. *is*] Q 1; omitted Ff, Q 2. 80. *stabb'd*] *stable* Q 1; *stuff'd* Keightley conjecture.

some early examples (1420 to 1550) are cited, with the remark: "Some particular writers have shown an extraordinary fondness for this formation; *e.g.*, more than 60 occur in Bailey's *Festus* (1839)." But in Schmidt's useful "Appendix IV., List of the words forming the latter part in composition," there are seventy-five to "*Like*," this number being exceeded only by compounds with "Man" and "Full." "God*like*" and "child*like*" are the most prominent of those that were in use earlier. The majority are Shakespeare's own composition, and "*pendant-like*" is probably the earliest of these. Marlowe has "Midas-like" and "curate-like" at about the same date in *Edward II.* Compounds with "Wise," and sometimes with "Fashion," were in use for this purpose earlier than Shakespeare, who has, however, "Colossus-wise," "burden-wise," and "guest-wise." "Heart-wise," "skutcheon-wise," "scarf-wise" occur in Nichols (1581-2). So also do "peascod-fashion" and "pear-fashion." "Bodkinwise" and others occur in Golding's *Ovid*, 1567. Shakespeare promptly rejects these for everyday use.

67. *o'ersway his state*] control his condition; and in connection with the last note there is found the double sense, hang or swing over his seat or chair of state. Such chairs of estates were supplied with the insignia of rank. In the passage quoted at "vane" (IV. i. 93) there is mention of "a most sumptuous cloth and chayre of *estate* for the Queens Majestie, with her armes and styles thereon." "State," "a seat of dignity, a canopied chair" (Schmidt), is often used by Shakespeare. In Nichols (i. 599) we are told that a seat was fitted up for Queen Elizabeth in the chancel at the Church of St. Lawrence in Reading, where she spent some days in 1575. The seat had a traverse [curtain] and hangings of arras . . . "in the Churchwarden's Accompts in 1602 it is called *the state*." Therefore it had a canopy (Nichols).

80. *stabb'd with laughter*] struck through with laughter? I agree with Collier, who pronounced this "an awkward and unusual expression." Furness says dogmatically: "Barron Field (*Shakes. Soc. Papers*, ii. 56) rightly interpreted the word '*stabb'd*' by 'the *stitch* in the side, which is sometimes brought on by laughter.'" But "that idiot, laughter," is not half the thing it used to be, at least in "good society." In lines 115-116 these characters, royal and noble, are said to "tumble on the ground with zealous laughter." And compare Nashe, *The Unfortunate Traveller* (Grosart, v. 28), 1594: "If, I say, you had seen but

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Prin. Thy news, Boyet?
Boyet. Prepare, madam, prepare!
Arm, wenches, arm! encounters mounted are
Against your peace: Love doth approach disguis'd,
Armed in arguments; you 'll be surpris'd:
Muster your wits; stand in your own defence;
Or hide your heads like cowards, and fly hence.
Prin. Saint Denis to Saint Cupid! What are they
That charge their breath against us? say, scout, say.
Boyet. Under the cool shade of a sycamore
I thought to close mine eyes some half an hour,
When, lo! to interrupt my purpos'd rest,
Toward that shade I might behold addrest
The king and his companions: warily
I stole into a neighbour thicket by,
And overheard what you shall overhear;
That, by and by, disguis'd they will be here.
Their herald is a pretty knavish page,
That well by heart hath conn'd his embassage:
Action and accent did they teach him there;
"Thus must thou speak, and thus thy body bear":
And ever and anon they made a doubt
Presence majestical would put him out;
"For," quoth the king, "an angel shalt thou see;
Yet fear not thou, but speak audaciously."
The boy replied, "An angel is not evil;
I should have fear'd her had she been a devil."
With that all laugh'd and clapp'd him on the shoulder,

89. *sycamore*] *siccamore* Q 1. 93. *companions: warily*] *companions warely* Q 1. 96. *they*] *thy* Q 1.

halfe the actions that he used . . . you would have laught your face and knees together." See line 465 below (note). In T. B.'s translation of Primaudaye's *French Academy*, 1586, occurs: "Felt such a motion in them of the spleene, that they were stifled with laughter" (chap. iii.).

82-88. *mounted . . . charge*] raised in readiness, as of cannon. Compare *King John*, II. i. 381: "*Mounted* their battering cannon *charged* to the mouths."

85. *Muster your wits*] So Dekker, *News from Hell* (Grosart, ii. 95): "I *mustred* all my *wits* about me."

102. *majestical*] See v. i. 11. Here means "princely."

107. *clapp'd him on the shoulder*] patted him on the back in approval. Compare Lyly, *Campaspe*, i. 2 (1584): "He commendeth one that is an excellent musition, then stand I by and *clap* another *on the shoulder* and say, this is a passing good cooke." Similarly used in *Much Ado About Nothing*. It also had the sense of "take into custody."

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Making the bold wag by their praises bolder.
One rubb'd his elbow thus, and fleer'd, and swore
A better speech was never spoke before;
Another, with his finger and his thumb,
Cry'd "*Via!* we will do't, come what will come";
The third he caper'd, and cried, "All goes well";
The fourth turn'd on the toe, and down he fell.
With that, they all did tumble on the ground,
With such a zealous laughter, so profound,
That in this spleen ridiculous appears,
To check their folly, passion's solemn tears.
Prin. But what, but what, come they to visit us?
Boyet. They do, they do; and are apparell'd thus,
Like Muscovites, or Russians, as I guess.

118. *folly, passion's solemn*] Theobald; *follie pashions solembe* Q 1; *folly passions solemne* F 1, Q 2; *folly passions, solemn* Ff 2, 3, 4; *folly's passion, solemn* Staunton conjecture. 120. S. Walker thinks a following line may be lost. 121. *as*] Qq, F 1; *or* F 2; *and* Ff 3, 4.

109. *One rubb'd his elbow*] When the elbows itched it was a sign of satisfaction. "Their *elbows* itch for joy" (Nashe, *Lenten Stuffe* [Grosart, v. 257]). Compare *1 Henry IV.* v. i. 77: "Gape and *rub the elbow* at the news of hurly burly innovation"; and Guilpin's *Skialetheia* (repr. p. 22), 1598: "He 'll cry oh rare! and scratch the *elbow* too To see two butchers curres fight."

fleer'd] grinned. Gascoigne speaks of "*Flearing* Flattery" (*The Steel Glas* [Arber, p. 51], 1576). The verb occurs several times in Shakespeare. See *Othello*, IV. i. 83 (and note, Arden ed. p. 185).

111. *his finger and his thumb*] snaps his fingers in exuberance of spirits.

112. *Via*] See note to line 140 in the previous scene.

114. *turn'd on the toe*] A light and airy gesture of departing. Compare Chettle's *Kind Hartes Dreame* (New Shakes. Soc. 1874, p. 66), 1592: "So wishing the chearefull pleasaunce endlesse; and the wilful sullen, sorrow till they surfet; with a *turne on the toe* I take my leave. *Richard Tarleton.*"

115. *tumble on the ground*] See note to line 80, above. "A man's garment, and his excessive laughter, and going, declare what person he is" (Ecclus. xix. 28).

117. *spleen*] See III. i. 70, and note.

118. *passion's solemn tears*] Theobald compares *A Midsummer-Night's Dream*, v. i. 69, 70.

120. Furness says "Tiessen (*Eng. Studien*, ii. 189 [1878]) kindly supplies the [supposed] missing line: 'Hats furr'd, bootes piked, in long and motley dress.'" How grateful we should feel! Tiessen drew his archaisms from Ritson's extract (see next note).

121. *Muscovites, or Russians*] Ritson quotes from Hall (*Henry VIII.* p. 6) to prove that a mask of Muscovites had been previously shown. In the first year of Henry VIII., at a banquet for the foreign ambassadors at Westminster, "came the lorde Henry, Earle of Wiltshire, and the lorde Fitzwater, in twoo long gounes of yellowe . . . after the fashion of *Russia* or *Ruslande*, with furred hattes of grey . . . and bootes with pykes turned up." I have omitted two or three lines about dress. There is nothing whatever in this episode (as given by Ritson) about two lords dressed like Russians to indicate a masque. Nor is there any reference in the text to these costumes (the Princess calls their dress "shapeless gear"). Sidney Lee dismisses this supposed "reminiscence of a comparatively unimportant event more than

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Their purpose is to parle, to court and dance;
And every one his love-feat will advance
Unto his several mistress, which they 'll know
By favours several which they did bestow.
Prin. And will they so? the gallants shall be task'd;
For, ladies, we will every one be mask'd,
And not a man of them shall have the grace,
Despite of suit, to see a lady's face.
Hold, Rosaline, this favour thou shalt wear,
And then the king will court thee for his dear:
Hold, take thou this, my sweet, and give me thine,
So shall Biron take me for Rosaline.
And change your favours too; so shall your loves
Woo contrary, deceiv'd by these removes.
Ros. Come on, then; wear the favours most in sight.
Kath. But in this changing what is your intent?
Prin. The effect of my intent is to cross theirs:
They do it but in mocking merriment;

122. *parle, to*] Capell; *parlee, to* Qq, Ff 1, 2; *parlee* Ff 3, 4. 123. *love-feat*] Q 1, Ff; *love-seat* Q 2; *love-suit* Dyce (S. Walker conjecture). 134. *your*] Ff, Q 2; *you* Q 1. *too*] *two* Q 1. 139. *mocking merriment*] Ff, Q 2; *mockerie merriment* Q 1.

eighty years old" as being improbable. For Sidney Lee's historical precedent for a similar occurrence, when a Russian ambassador with a large suite came to seek a wife amongst the Queen's kinswomen for the Czar in 1584, and the reception accorded them with ludicrous ceremonials, see Introduction and his *Life of Shakespeare* (note, pp. 51, 52), 1890. He thinks these events account for Shakespeare's introduction of Russians better than anything previously suggested. But a passage in Lodge's *Reply to Gosson*, which I have not seen quoted, shows that this was not a new device. He says: "If I may speak my mind I think we shall find but few poets if it were exactly wayd what they oughte to be: your *Muscovian* straungers, your Scithian monsters wonderful, by one Eurus brought upon one stage in ships made of sheepeskins will not prove you a poet" (1579-1580) (from Saintsbury's repr. 1892, p. 18). This allusion, whether it be wholly classical or partly modern, seems to me of some importance. "What would these strangers?" asks Rosaline (line 175.) On this subject, see Introduction for a more interesting parallel from *Gesta Grayorum*, 1594.

122. *parle*] hold conference, discuss matters. Compare Greene, *Carde of Fancie* (Grosart, iv. 57): "But Castania altogether unwilling to *parle* with her new patient, kept herself out of his sight."

123. *love-feat*] exploit, deed or effort prompted by love, or in connection with love; love-affair. Shakespeare has a number of such compounds, as love-affair, love-book, love-cause, love-discourse, love-prate, love-suit. Nashe has love-letter, love-dream, love-tale, etc., etc. The commentators have raised difficulties, but needlessly. We may give the expression a sarcastic touch, since the purport of Boyet's speech, as well as the Princess's, is to belittle the "mocking merriments" of the King and his party.

130. *favour*] See below, line 292, and above, lines 30, 33.

139. *mocking merriment*] These words

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And mock for mock is only my intent.
Their several counsels they unbosom shall
To loves mistook, and so be mock'd withal
Upon the next occasion that we meet,
With visages display'd, to talk and greet.

Ros. But shall we dance, if they desire us to't?

Prin. No; to the death, we will not move a foot:
Not to their penn'd speech render we no grace;
But while 'tis spoke each turn away her face.

Boyet. Why, that contempt will kill the speaker's heart,
And quite divorce his memory from his part.

Prin. Therefore I do it; and I make no doubt
The rest will ne'er come in, if he be out.
There's no such sport as sport by sport o'erthrown,
To make theirs ours and ours none but our own:
So shall we stay, mocking intended game,
And they, well mock'd, depart away with shame.

[*Sound trumpet.*

Boyet. The trumpet sounds: be mask'd; the maskers come.

Enter Blackamoors with music; MOTH *with a speech; the* KING *and the rest of the lords disguised like Russians, and visored.*

Moth. All hail, the richest beauties on the earth!

148. *her*] Ff 2, 3, 4; *his* Qq, F 1. 149. *speaker's*] Q 1; *keepers* Ff, Q 2. 152. *ne'er*] Ff 2, 3, 4; *ere* Qq, F 1. 156. *Sound trumpet*] Q 1; *Sound.* Ff, Q 2. *Enter . . .*] *Enter Blackmores with musicke, the Boy with a speech, and the rest of the Lords disguised* Qq, Ff; *Enter Blackamoors with Music: Moth; the King, Biron, Longaville, and Dumain, in Russian habits and masked* Dyce, Cambridge; *Enter Blackamoors with music* omitted Craig.

are to be noted; they rob the Princess's plans of any ill-nature at once. See "in by the week," above, line 61.

146. *No; to the death*] not as long as we live; never. Equivalent here to our "to death," with no suggestion of conflict. Compare *Richard III.* III. ii. 55: "I will not do it, *to the death*" (I will never do it). Schmidt wrongly equates this with the sense mortally, fatally.

147. *penn'd speech*] The written speech Moth carries in his hand, presently to refresh his memory should they put him out—although he had conned it by heart (lines 98 and 102). The Princess proposes to annihilate Moth in the first instance. See below, line 305.

149. *kill the speaker's heart*] utterly dishearten him. Compare *Winter's Tale*, IV. iii. 88: "offer me no money, I pray you; that *kills my heart.*" It is an old expression, as in Malory's *Morte d'Arthur* (Globe ed. p. 293): "Fie upon treason, said Sir Tristram, for it *killeth my heart* to hear this tale." And see Heywood's second part of *King Edward the Fourth* (Pearson, p. 151). "Speaker" here refers expressly to Moth.

157. *be mask'd*] See below, line 292. For *masks* and *dances* in this scene, see note at IV. iii. 376.

Enter Blackamoors] African negroes. They seem to have become very popular on the stage. Ben Jonson

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Boyet. Beauties no richer than rich taffeta.
Moth. A holy parcel of the fairest dames,
[*The Ladies turn their backs to him.*
That ever turn'd their—backs—to mortal views!
Biron. "Their eyes," villain, "their eyes."
Moth. That ever turn'd their eyes to mortal views!
Out—
Boyet. True; "out" indeed.
Moth. Out of your favours, heavenly spirits, vouchsafe
Not to behold—
Biron. "Once to behold," rogue.
Moth. Once to behold with your sun-beamed eyes,—with
your sun-beamed eyes—
Boyet. They will not answer to that epithet;
You were best call it "daughter-beamed eyes."
Moth. They do not mark me, and that brings me out.
Biron. Is this your perfectness? be gone, you rogue!
[*Exit Moth.*
Ros. What would these strangers? know their minds,
Boyet.

159. *Boyet.*] Theobald; *Berow.* Q 1; *Ber.* F 1, Q 2; *Bir.* Ff 2, 3, 4. 160. *The Ladies . . .*] after *views* (line 161) Qq, Ff. 161. *ever*] *even* Q 1. 165 and 171. *Boyet.*] Qq, F 1; *Bir.* Ff 2, 3, 4. 166. *spirits*] Qq, F 1; *spirit* Ff 2, 3, 4. 174. [*Moth withdraws*] Capell; [*Exit Moth*] Cambridge; omitted Qq, Ff. 175. *strangers*] *stranges* Q 1.

tells all about them in his *Masque of Blackness* (1605), saying it was "her majesty's will to have them (the masquers) *blackmoors*." We cannot tell when this stage-direction was inserted, or by whom, but it is at least as old as 1597. With reference to the visors, mentioned often below (lines 227, 242, 246, etc.), they were a necessary element. Speaking of the *Mountebank's Masque* (February 16, 1618), Chamberlain says: "their show, for I cannot call it a masque, seeing they were not disguised, nor had vizards" (*Court and Times of James I.* ii. 66). The blackamoors in the masque here were probably boys disguised. In Sidney's *Arcadia*, bk. i. (*ante* 1586), a mourning coach is "drawn with four milk-white horses, flourished all in black, with a *blackamoor* boy upon every horse, they all apparelled in white, the coach itself . . . in black and white."

159. *Beauties . . . rich taffeta*] all their visible beauty is that of their taffeta masks. Taffeta was "a fine smooth stuff of silk" (Schmidt); it is hardly known now by that name.

170-172. *sun . . . daughter*] This grievous pun occurs about a dozen times in Shakespeare, collected by Schmidt in v. *Son*. There is one painful example (not mentioned by Schmidt) in that most beautiful of sonnets (xxxiii.).

173. *brings*] puts; as in the expression "*bring* one on his way."

out] See note at "out of countenance," below, line 272. Here the meaning is, "out of my part," as proved by line 336 below. Compare *Cynthia's Revels*, Induction (1600): "some satisfaction in your prologue, or, I 'll be sworne, we have marred all. *2 Child.* Tut, fear not, child, this will never distaste a true sense: be not *out*, and good enough."

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If they do speak our language, 'tis our will
That some plain man recount their purposes:
Know what they would.
Boyet. What would you with the princess?
Biron. Nothing but peace and gentle visitation.
Ros. What would they, say they?
Boyet. Nothing but peace and gentle visitation.
Ros. Why, that they have; and bid them so be gone.
Boyet. She says, you have it, and you may be gone.
King. Say to her, we have measur'd many miles
To tread a measure with you on the grass.
Boyet. They say, that they have measur'd many a mile
To tread a measure with you on this grass.
Ros. It is not so. Ask them how many inches
Is in one mile: if they have measur'd many,
The measure then of one is easily told.
Boyet. If, to come hither, you have measur'd miles,
And many miles, the princess bids you tell
How many inches do fill up one mile.
Biron. Tell her we measure them by weary steps.
Boyet. She hears herself.
Ros. How many weary steps,
Of many weary miles you have o'ergone,
Are number'd in the travel of one mile?
Biron. We number nothing that we spend for you:
Our duty is so rich, so infinite,
That we may do it still without account.

185. *you on the*] Ff, Q 2; *her on this* Q 1.

181. *visitation*] visit. See *Measure for Measure*, III. ii. 255. "*Visit*" (substantive) does not occur in this sense in Shakespeare. It is in Jonson, *Underwoods*, xxxii.

185. *tread a measure*] The proper expression to apply to this stately dance. It is in Greene's *Arbasto* (Grosart, iii. 217), 1584: "thinking I must needes *treade the measures* right when Fortune piped the daunce." And in Lyly's *Campaspe*, IV. iii. (1584): "But let us draw in, to see how well it becomes them to *tread the measures* in a daunce, that were wont to set the order for a march." Common later. See *As You Like It*, V. v. 41. An earlier use occurs in Gosson's *Schoole of Abuse* (Arber, p. 26), 1579: "Terpandrus when he ended the brabbles at Lacedoemon, neyther pyped Rogero nor Turkelony, but . . . taught them too *treade a better measure*."

200. *account*] The archaic "accompt" is retained here, and in one or two other passages where it deals with a money reckoning, by several modern editors. In the first Folio "accompt" occurs thirteen times, and "account" seventeen times in the sense of reckoning.

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Vouchsafe to show the sunshine of your face,
That we, like savages, may worship it.
Ros. My face is but a moon, and clouded too.
King. Blessed are clouds, to do as such clouds do!
Vouchsafe, bright moon, and these thy stars, to shine,
Those clouds remov'd, upon our watery eyne.
Ros. O vain petitioner! beg a greater matter;
Thou now request'st but moonshine in the water.
King. Then, in our measure vouchsafe but one change.
Thou bidd'st me beg; this begging is not strange.
Ros. Play, music, then! nay, you must do it soon.
Not yet;—no dance:—thus change I like the moon.

208. *request'st*] Theobald; *requests* Qq, Ff. 209. *vouchsafe but*] Ff, Q 2; *do but vouchsafe* Q 1. 212. *Not yet;—no dance:*] Steevens (1793), Craig; *Not yet no dance:* Qq, Ff; *Not yet? no dance?* Pope, Theobald; *Not yet; no dance:* Capell; *Not yet! no dance!* Cambridge.

202. *like savages, may worship*] See above, IV. iii. 218-222; and *Cymbeline*, III. iii.

203. *face . . . moon . . . clouded*] Rosaline refers here to her "whitely" and dark colouring—perhaps. See III. i. 187. But her enigmatical words may merely be a reference to her mask. She does not give herself away by her remark. The King thinks she is the Princess.

204. *Blessed are clouds*] blessed is the cloud, veil or mask that does as yours does, kisses your face. "These happy masks that kiss fair lady's brows" (*Romeo and Juliet*, I. i. 236). The quibbling upon the cloud and mask here, and again at line 297, seems not to have been pointed out. It is perfectly necessary for the sense. A cloud in this material sense would be familiar to dramatists. Compare Cunningham's *Extracts from Revels Accounts* (Shakes. Soc. p. 147), 1579: "For a hoope and blew lynnen to mend the *clowde* that was Borrowed and cut," etc.

205. *bright moon, and these thy stars*] The King makes a similar remark at IV. iii. 227-228: "gracious *moon*; She an attending *star*," which tends to show that Shakespeare was not referring to the supposed star Lunisequa, but to any of the stars. Furness quotes Staunton: "Lilly calls it Lunisequa" (no reference). It is mentioned by Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 79), quoted already.

208. *moonshine in the water*] A thing of naught, waste of time. An old proverbial expression. It is in *The Proverbs of John Heywood* (Sharman's edition, p. 77), 1546: "Farewell he (quoth I), I will as soone be hilt [held?] As waite againe for the *mooneshine in the watter*. But is not this a pretie piked matter?" And in North's *Doni's Moral Philosophie* (Jacobs' repr. p. 182), 1570: "How they laboured and toyled for life about *moone shine in the water*." Later than *Love's Labour 's Lost* it is common, as in Lyly's *Endymion*, II. ii.; Burton's *Anatomy of Melancholy* (Democritus to the Reader); Harington, *Epigrams*, ii. 56; Ben Jonson, *Staple of News*, III. i. And see Cotgrave in v. *Debatre*. Hence our "its all *moonshine*." Ellis notes that "water" rhymes with "matter" in *King Lear*, III. ii. 81, 82; Heywood (*ut supra*) gives an early instance.

210. *this begging is not strange*] The King means, although we are strangers (foreigners), you understand what begging means.

211. *do it soon*] There is some allusion here I do not understand—connecting the ideas of begging and dancing apparently. But perhaps it is merely a coy refusal.

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King. Will you not dance? How come you thus estranged?
Ros. You took the moon at full, but now she's changed.
King. Yet still she is the moon, and I the man.
The music plays; vouchsafe some motion to it.
Ros. Our ears vouchsafe it.
King. But your legs should do it.
Ros. Since you are strangers, and come here by chance,
We'll not be nice: take hands:—we will not dance.
King. Why take you hands then?
Ros. Only to part friends.
Court'sy, sweet hearts; and so the measure ends.
King. More measure of this measure: be not nice.
Ros. We can afford no more at such a price.
King. Price you yourselves: what buys your company?
Ros. Your absence only.
King. That can never be.
Ros. Then cannot we be bought: and so adieu;
Twice to your visor, and half once to you!
King. If you deny to dance, let's hold more chat.
Ros. In private then.
King. I am best pleased with that.
[*They converse apart.*

216. Given to Rosaline in Qq, Ff; corrected by Theobald. 220. *you*] Ff, Q 2; *we* Q 1, Capell *et seq.* 224. *Price*] Rowe (ed. 1); *Prise* Qq, Ff 1, 2, 3; *Prize* F 4. *you yourselves*] Q 1; *yourselves* F 1, Q 2; *yourselves then* Ff 2, 3, 4. 229, 237, 241. [*They converse apart*] Capell; [*They walk away, chatting*] Furnivall.

215. *Yet . . . man*] Theobald believed this verse about the man in the moon to be spurious, because it breaks in on the rhyme, and because "the conceit of it is not pursued." Capell omitted it. But the conceit *is* pursued. I am a partner for you, will you dance? Perhaps an alteration in punctuation would make this plainer.

221. *Court'sy*] Compare *The Tempest*, I. ii. 443: "*Curtsied* when you have, and kist." The curtsy and the kiss began the dance. The King alludes to the kiss, perhaps (line 222).

224. *Price you*] seems to be preferable to *Prize* in continuation of Rosaline's remark. "Price" was very commonly written *prise*. So, however, was "prize."

227. *Twice . . . you*] Rosaline means her courtesy is not given to the King, for whom she has none to spare; but to the mask which is identical with Biron's. There are two kisses for it. Furness calls attention to this line, but cannot explain it satisfactorily. This is the second time Rosaline has amused herself by doubtful speeches referring to her not being the Princess (see above, line 203).

228. *deny*] refuse. Compare *Winter's Tale*, v. ii. 139: "You *denied* to fight with me the other day because I was no gentleman born." This construction occurs several times in Shakespeare ("*deny* to wed," *Taming of the Shrew*, II. i. 180, etc.), but I have not noted it elsewhere.

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Biron. White-handed mistress, one sweet word with thee.
Prin. Honey, and milk, and sugar; there is three.
Biron. Nay then, two treys, an if you grow so nice,
Metheglin, wort, and malmsey: well run, dice!
There's half-a-dozen sweets.
Prin. Seventh sweet, adieu.
Since you can cog, I 'll play no more with you.
Biron. One word in secret.
Prin. Let it not be sweet.
Biron. Thou griev'st my gall.
Prin. Gall! bitter.
Biron. Therefore meet.
[*They converse apart.*
Dum. Will you vouchsafe with me to change a word?
Mar. Name it.

232. *an*] Q 1, F 1; *and* Q 2, Ff 2, 3, 4.

232. *treys*] threes, at dice. Not again in Shakespeare, but frequently used. Craig gives a quotation from Chaucer's *The Pardoner's Tale*, line 19: "Seuen is my chaunce and thyn is cink and *treye*." Although the word does not stand alone in Shakespeare again, it probably forms the first part of "*tray*-trip," a game at dice, mentioned in *Twelfth Night*, II. v. 207.

nice] subtle, sophistical (Schmidt). Compare *1 Henry VI.* II. iv. 7: "These *nice* sharp quillets of the law"; and *3 Henry VI.* IV. vii. 58. Our "*nice* point."

233. *Metheglin*] A Welsh drink of honey and water, herbs and other ingredients. See *Merry Wives of Windsor*, V. v. 167 (note, Arden edition, p. 219).

wort] unfermented beer; "the sweet infusion of malt" (Schmidt). It is mentioned in Chaucer's *Canterbury Tales*, and in Holland's *Plinie* (xviii. 7, p. 560[1601]): "The skum or frothe that gathereth aloft by the working of the *woort*."

malmsey] "A strong sweet wine, originally the product of the neighbourhood of Monemvasia (Napoli di Malvasia), in the Morea, but now obtained from Spain, etc. . . . as well as from Greece" (*New Eng. Dict.*). It is called *malvesie* in Chaucer. Greene speaks of a cheater in a tavern at some market-town who there "tipled so much *malmesie* that he had never a ready woord in his mouth" (*Notable Discovery of Coosnage*, 1591 [Grosart, x. 11]); so that it appears to be rather a vulgar drink at this time. Speaking of the ale provided for Queen Elizabeth on her way to Kenilworth in 1575, Lord Leicester writes: "We were fain to send to London with bottels, to Kenelworth, to divers other places where ale was. Her own bere was such as there was no man able to drink it; yt had been as good to have drank *malmsey*" (Nichols, i. 526).

235. *cog*] cheat. Expressly applied to cheating with dice. Compare Gabriel Harvey, *An Advertisement for Papp-hatchett* (Grosart, ii. 214), 1589: "He'll *cogg* with the dye of deceit." This is the oldest sense of the verb, and is abundantly illustrated from 1532 downward in *New Eng. Dict.* It was transferred to every sort of deceit. Still in use in Ireland. See Lyly's *Sapho and Phao*, i. 3 (1584): "We fall from *cogging* at dice to *cogge* with states."

238. *change a word*] Compare *Much Ado About Nothing*, IV. i. 185. Interchange a word. Compare *Romeo and Juliet*, III. v. 31: "Some say the lark and loathed toad *changed* eyes."

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Dum. Fair lady,—
Mar. Say you so? Fair lord,—
Take that for your fair lady.
Dum. Please it you,
As much in private, and I 'll bid adieu.
[*They converse apart.*
Kath. What! was your visor made without a tongue?
Long. I know the reason, lady, why you ask.
Kath. O! for your reason; quickly, sir; I long.
Long. You have a double tongue within your mask,
And would afford my speechless visor half.
Kath. Veal, quoth the Dutchman. Is not veal a calf?
Long. A calf, fair lady!
Kath. No, a fair lord calf.
Long. Let 's part the word.
Kath. No, I 'll not be your half:
Take all, and wean it: it may prove an ox.
Long. Look, how you butt yourself in these sharp mocks.
Will you give horns, chaste lady? do not so.
Kath Then die a calf, before your horns do grow.
Long. One word in private with you, ere I die.

240. *Take that*] Q 1; *Take you that* Ff, Q 2. 242, 244, 247, 248, 249, 253, 255. *Kath.*] Rowe; *Mar.* Qq, Ff. 251. *butt*] *but to* Ff 2, 3, 4.

245. *double tongue . . . mask*] Compare Ben Jonson, *Poetaster*, v. 1: "Lectors, gag him; do. And put a case of vizards o'er his head, that he may look bifronted as he speaks." From line 242 the visors here may have been grotesques, like modern pantomime masks. Perhaps that might give some point to this insipid conversation. In James's *Account of Cavendishe's Last Voyage* (1593) "vizards on their faces like dogs' faces" are spoken of. And compare Jonson's *New Inn*, IV. iii.: "We are not so much troubled with the wrong, As with the opinion of the wrong; like children, We are made afraid with visors." The ladies appear to have been masked constantly (see II. i. 124).

247. *Veal, quoth the Dutchman*] "Veal" is a calf. Compare Cotgrave, "*Veau:* A calf or *Veal;* also a lozel, hoiden, dunce, jobbernol, doddipole." Boswell quotes from *Doctor Dodypoll* (1600): "me be right glad for see *veale. Hans.* What, do you make a *Calfe* of me, M. Doctor? *Doct.* O no pardona moy; I say vell, be glad for see you vell, in good health." In this "miserable skirmish of puns," as a commentator calls it, why should not *Veal* stand for Dutch (German) for *veil* (or visor), as it seems to be so pronounced in Miege? That gives some excuse for the introduction of the word upon this scene of "wits so wondered at." In a note on the *dramatis personæ*, Furness says the word *veal* here clearly intimates the pronunciation Longa*veal* for the last speaker's name. Spenser spelt "veil," *veal:* "his Moother with a *Veale* hath covered his face" (*Letter to Harvey* [Grosart, i. 36], 1580).

249. *your half*] your better-half, your wife. See *Julius Cæsar*, I. i. 274.

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Kath. Bleat softly then; the butcher hears you cry.
[*They converse apart.*

Boyet. The tongues of mocking wenches are as keen
As is the razor's edge invisible,
Cutting a smaller hair than may be seen;
Above the sense of sense; so sensible
Seemeth their conference; their conceits have wings
Fleeter than arrows, bullets, wind, thought, swifter things.

Ros. Not one word more, my maids: break off, break off.

Biron. By heaven, all dry-beaten with pure scoff!

King. Farewell, mad wenches: you have simple wits.

Prin. Twenty adieus, my frozen Muscovites.
[*Exeunt Lords and Blackamoors.*
Are these the breed of wits so wonder'd at?

Boyet. Tapers they are, with your sweet breaths puff'd out.

Ros. Well-liking wits they have; gross, gross; fat, fat.

Prin. O poverty in wit, kingly-poor flout!
Will they not, think you, hang themselves to-night?

257. *invisible*] *invincible* Theobald. 259. *sense; so sensible*] Pope; *sence so sensible*: Ff, Q 2; *sence so sensible*, Q 1. 261. *bullets*] omitted Capell. 265. *Exeunt . . .*] *Exeunt* F 1 (after line 264); omitted Q 1. 269. *wit, kingly-poor*] *wit, kingly poor* Qq, Ff; *wit, kill'd by pure* Collier MS.; *wit, poor-liking* Staunton conjecture.

261. *bullets*] Capell conjectures that "bullets" was a prior word, changed for "arrows," and left in the text through an oversight.

263. *dry-beaten*] literally, bruised without blood drawn. Nashe uses it in the transferred sense, as here, in *Martins Months Minde* (Grosart, i. 175), 1589: "old Martin first *drie beaten*, & therby his bones broken . . . made a Maygame upon the Stage, and so bang'd both with prose and rime on everie side." Greene has "*dry blows*" similarly several times: "these *dry blowes* could draw no blood" (*Mamillia* [Grosart, ii. 150]). "*Dry bobbers*" occurs in Gabriel Harvey, *An Advertisement*, etc. (1589). See Howell's *Vocabulary*, sect. xliv. (1650): "To *dry baste* with the flat . . . *Donneor des Coups de plat d'espée.*"

264. *mad wenches*] See II. i. 257.

268. *Well-liking*] in good condition. See *Merry Wives of Windsor*, II. i. 54 (Arden ed. p. 64); and *1 Henry IV.* III. iii. 6. Steevens refers to Job xxxix. 4: "Their young ones are in good liking."

Well-liking . . . fat] Rosaline's "flout" is equivalent to "Fat paunches have lean pates" (I. i. 26: see note). Fatness and wit were held to disagree with one another. Compare Udall's *Erasmus* (Roberts' repr. p. 128), 1542: "For that sort of men are fedde up with the grosse kindes of meates, which in deed conferres to the body hard braune, and clene strength, but as for the witte, it maketh as grosse and dulle as can be thought."

269. The Princess retorts upon Rosaline's poverty in wit, in making such a grievous pun on "king" in her "well-li*king*." She proves that is her thought by continuing it in "*king*ly-poor." I do not believe there is any further profundity in her remark, which has been worked into many shapes from the supposition her words refer to the King's last speech. Her "kingly-poor" is merely "well-liking" with an inserted quibble, mocking Rosaline.

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Or ever, but in visors, show their faces?
This pert Biron was out of countenance quite.
Ros. O, they were all in lamentable cases!
The king was weeping-ripe for a good word.
Prin. Biron did swear himself out of all suit.
Mar. Dumaine was at my service, and his sword:
No point, quoth I: my servant straight was mute.
Kath. Lord Longaville said, I came o'er his heart;
And trow you what he call'd me?
Prin. Qualm, perhaps.
Kath. Yes, in good faith.
Prin. Go, sickness as thou art!
Ros. Well, better wits have worn plain statute-caps.
But you will hear? the king is my love sworn.

273. *O*] Ff 2, 3, 4; omitted Qq, F 1.

272. *out of countenance*] disconcerted. Hardly distinguishable from Moth's "out" at line 173 above. Compare Puttenham, *Arte of English Poesie* (Arber, p. 149), 1582: "These great Madames of honoure . . . if they want their courtly habillements . . . would be halfe ashamed or greatly *out of countenaunce*." See line 612 (note), below.

274. *weeping-ripe*] See *3 Henry VI.* I. iv. 172. The expression occurs in Sidney's *Arcadia*, bk. i. (repr. 1898, p. 86), *ante* 1586: "But Lalus, even *weeping-ripe*, went among the rest, longing to see somebody that would avenge Urania's wrong." It occurs also in Heywood's *Rape of Lucrece* (Pearson, p. 193), 1608, and in Armin's *Italian Taylor* (Grosart, p. 180), 1609. Elsewhere Shakespeare has *reeling-ripe* and *sinking-ripe*. Beaumont and Fletcher gives us *dropping-ripe*, *tumbling-ripe* and *crying-ripe*. All seem to be built on the expression *rope-ripe* (fit for hanging, crack-halter), which occurs in Adlington's *Apuleius' Golden Asse*, chap. 30 (1566); and in Wilson's *Arte of Rhetorique* (according to Malone), 1553. *Dropping-ripe* is in Marlowe's *First Book of Lucan*.

275. *out of all suit*] out of fitness, agreement, or suitability. Compare "*out of suits* with fortune" (*As You Like It*, I. ii. 258), where the plural is equivalent to the collective "all." Cotgrave, Florio and Miege distinguish *suit* in this sense (*Quadrer*) with the spelling "sute." The Princess may allude to the love-suit Biron was engaged in. "All" was similarly inserted for emphasis in several old expressions, as: "*out of all* ho," "*out of all* cry," "*out of all* nick," "*out of all* count," "*out of all* scotch and notch". These are all about the date of *Love's Labour's Lost*, excepting the first two, which are earlier. Schmidt explains this expression as meaning "*out of* service." See next note.

276. *service*] Again connected with "suit" in lines 828-829 below. Perhaps through the law term "suit and *service*" (Feudal). See *Measure for Measure*, IV. iv. 19.

277. *No point*] See II. i. 190. Not at all.

279. *Qualm*] There must have been more similarity in the pronunciations of "qualm" and "came" than at present if this quibbling is to be recognised. Compare Gabriel Harvey (Grosart, ii. 279), *Pierce's Supererogation*: "to ravish the affections, and even to mealt the bowels of bravest mindes: see, see what a wondrous *quaime*."

281. *better wits have worn plain statute-caps*] Johnson said this line was "not universally understood because every reader does not know that a *statute-cap* is part of the academical habit." Grey quoted from Strype's

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Prin. And quick Biron hath plighted faith to me.
Kath. And Longaville was for my service born.
Mar. Dumaine is mine, as sure as bark on tree.
Boyet. Madam, and pretty mistresses, give ear.
Immediately they will again be here
In their own shapes; for it can never be
They will digest this harsh indignity.
Prin. Will they return?
Boyet. They will, they will, God knows;
And leap for joy, though they are lame with blows:

Annals of Queen Elizabeth (ii. 74) an Act of Parliament of 1571 "for continuance of making and wearing woollen *caps* in behalf of the trade of cappers; providing that all above the age of six years (except the nobility and some others) should on sabbath days and holy days, wear *caps* of wool, knit, thicked and dressed in England, upon penalty of ten groats." Johnson, however, still stuck to his explanation. Halliwell advanced a long passage from Stowe's *Survey of London* (see repr. pp. 198, 199), which does not seem to me to the purpose, referring only to the liveries of the companies and their fashions, but not to the enjoinment of statutes. Grey's explanation is generally accepted. However, I think I can better it. It does not explain the meaning of "plain," and it is too universal, applying as it did to the whole community almost. Steevens quotes two passages from Marston—one from his *Dutch Courtesan*, 1605: "though my husband be a citizen, and his *cap's* made of wool, yet I have wit"; and from Middleton's *The Family of Love*, 1608: "'Tis a law enacted by the common-council of *statute-caps*." It is obvious that whatever explains these passages is also the explanation of the line in the text. But there is nothing of citizens in the 1571 Act, nor is it an enactment of the Common Council. Nor is it so appropriate as it appears at first. Fuller says, in his *Worthies* (Herefordshire), speaking of the proverb, "If my *cap* be made of wool," "all garments were made of wool till the reign of Henry VIII., when velvet caps discomposed the proverb." In 1582 there were "Regulations recommended for the Apparel of London Apprentices," and "'Twas by the Lord Mayor and Common Council enacted. That from henceforth no Apprentice should presume—1. To wear any apparel but what he receives from his Master. 2. To wear no hat within the City and liberty thereof, nor any thing instead thereof, but a woollen *cap, without any silk in or about the same* . . . [there are eight more clauses, concluding with:] every Apprentice offending . . . for the first offence to be punished at the discretion of his Master; for the second to be publicly whipped at the Hall of his Company," etc. (Nichols' *Progresses*, ii. 393, 394). The passage in the play appears to refer directly to the prentice caps of London. The passages cited by Steevens will be found in Bullen's *Middleton*, iii. 102, and Bullen's *Marston*, ii. 60. Both are explained in his notes upon the foundation of the 1571 Act—wrongly it would appear. There were so many statutes of apparel that Nashe says: "Why they [Harvey's *Letters*] are longer than the Statutes of Clothing or the Charter of London" (1596). Statute-apparel "for the new fashions sake" is mentioned in *Gesta Grayorum*, 1594 (Nichols, iii. 286).

285. *bark on tree*] inseparable, closely united, hand and glove. Compare J. Heywood, *Proverbs* (1867, p. 47), 1562: "It were a foly for mee, To put my hande betweene the *barke* and the *tree*. . . . Between you" (*New Eng. Dict.*); and Marmion, *A Fine Companion* (near the end), 1633: "Master Dotario and my daughter Æmilia, hand in hand, and married together . . . there they are, *bark and tree*."

291. *leap for joy*] See IV. iii. 145.

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Therefore change favours; and when they repair,
Blow like sweet roses in this summer air.
Prin. How blow? how blow? speak to be understood.
Boyet. Fair ladies, mask'd, are roses in their bud:
Dismask'd, their damask sweet commixture shown,
Are angels vailing clouds, or roses blown.
Prin. Avaunt, perplexity! What shall we do
If they return in their own shapes to woo?
Ros. Good madam, if by me you 'll be advis'd,
Let 's mock them still, as well known as disguis'd.
Let us complain to them what fools were here,

296, 297. *Dismask'd . . . blown*] *Or angel-vailing clouds: are roses blown, Dismaskt . . . shewn* Theobald (Warburton conjecture). 297. *Are . . . blown*] *Are angels (val'd the clouds) . . . blown* Becket conjecture; *Are angels veil'd in clouds of roses blown* Peck conjecture. *vailing*] Ff, Q 2; *varling* Q 1.

292. *favours*] Some part of the presents (ribbons or gloves), or the presents themselves, given by the different suitors to their mistresses, and worn, as we are told, to confuse the donors. See lines 30, 130, 134. The masks are now removed. See above, "be masked" (line 157), where the editors usually insert a stage-direction, "The ladies mask." Perhaps another, "The ladies dismask," might be inserted at line 296 for uniformity's sake. They are "known" now (line 301) and no longer disguised. Boyet expresses his approbation at line 297. For *favours*, see, again, line 455 below.

296. *damask*] red and white, like the Damascus rose. Compare *As You Like It*, III. v. 125 (quoted in *New Eng. Dict.* as the earliest use in this sense); and Holland's *Plinie*, xii. 11 (1601): "another tree . . . bearing a blossom like to a *damaske* or incarnate rose," where "incarnate" means flesh-coloured. More punning.

commixture] "Commistura, a *commixture*, a blending" (Florio's *World of Words*, 1611). Complexion. Shakespeare has the word again (from the old play) in *3 Henry VI.* II. vi. 6, in the sense of "compound."

297. *vailing*] lowering, letting fall. Commonly used in the nautical expression "*vail* bonnet," which Greene has twice (metaphorically) in *Arbasto*, 1584. Compare *Venus and Adonis*, 314: "she *vailed* her eyelids," etc., etc. And in Gosson's *Schoole of Abuse*, 1579: "*vayle* the bonnet in token of obedience" (Arber, p. 59).

angels vailing clouds] angels letting down (or lowering) clouds or veils (or masks) that hid their fairness. "Vailing" has the actual sense of unveiling. Johnson put it quite clearly: "Ladies unmasked are like angels *vailing* clouds, or letting those clouds which obscured their brightness sink from before them." This is obvious when we give clouds the meaning of masks or disguises, which the word seems to bear at line 204 above. Compare Gosson, *Schoole of Abuse* (Arber, p. 41), 1579: "Meantime if Players bee called to accounte for the abuses that growe by their assemblyes I would not have them to answere, as Pilades did . . . we keepe thousandes of idle heads occupyed which else peradventure would brue some mischiefe. A fit *cloude* to cover their abuse." *New Eng. Dict.* has the verb *cloud*, "to *veil*." The same thought occurs in Lodge's *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 25), 1590: "as soone as Phœbus had *vailed* the curteine of the night, and made Aurora blush with giving her the bezoles labres in her silver couch, he gat him up."

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Disguis'd like Muscovites, in shapeless gear;
And wonder what they were, and to what end
Their shallow shows and prologue vilely penn'd,
And their rough carriage so ridiculous,
Should be presented at our tent to us.

Boyet. Ladies, withdraw; the gallants are at hand.

Prin. Whip to our tents, as roes run o'er the land.

[*Exeunt Princess, Rosaline, Katharine, and Maria.*

Re-enter the KING, BIRON, LONGAVILLE, *and* DUMAIN, *in their proper habits.*

King. Fair sir, God save you! Where is the princess?

Boyet. Gone to her tent. Please it your majesty,
Command me any service to her thither?

King. That she vouchsafe me audience for one word.

Boyet. I will; and so will she, I know, my lord. [*Exit.*

Biron. This fellow picks up wit, as pigeons pease,

309. *roes run o'er the*] Ff 3, 4; *roes run ore* (the rest), Cambridge; *roes run over* Steevens, Craig. *Re-enter . . .*] *Enter the King and the rest* Qq, Ff. 312. *thither*] Q 1; omitted Ff, Q 2. 315. *picks*] Ff, Q 2; *pecks* Q 1.

303. *shapeless gear*] uncouth dress.

305. *vilely penn'd*] See line 147.

309. *Whip*] move quickly (to or from a place). Still in use provincially. It occurs in Greene's *Disputation betweene a Hee and a Shee Conney-catcher* (Grosart, x. 219), *ante* 1592: "Why then, quoth shee, steppe into this closet: hee *whipt* in hastily and never remembred his cloathes." And in Jonson's *Epicene*, IV. ii.: "Jack Daw! *Daw* [*within*]. What say you, sir? *Truewit. Whip* out behind me suddenly, and no anger in your looks, to your adversary." Craig sends me a reference to Fenton's *Bandello*, 1567 (Hurley, ii. 146): "She *whipped* into the house and shut the doore upon the noase of her amarus."

roes . . . land] "fleeter than the *roe*" occurs in *Taming of the Shrew*, Induction, ii. 50; and it is an odd coincidence that in the old *Taming of a Shrew* (*Shakes. Lib.* 1875, p. 496) there is the same defect in the metre as here, from *over* and *o'er*: "Your hounds stands readie cuppeld at the doore. Who in running will oretake the *Row*." Greene has the same simile: "Never went *roe* bucke swifter on the downes Than I will trip it till I see my George" (Grosart, xiv. 151); and Marlowe, *Tamburlaine*, III. 3: "his foes, like flocks of fearful roes Pursued by hunters, fly."

the land] *i.e.* the "launde" (lawn), as in *3 Henry VI.* III. i. 2: "Through this *launde* anon the deer will come." "Launde" is properly an open space in a wood, or surrounded by trees. Compare Lodge, *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 130): "She tript alongst the *Lawnes* full of joy." And see a passage quoted at "stand" (IV. i. 10) from the *Queen's Entertainment at Cowdray*, 1591.

315. *picks up*] "picks up" of the first Folio seems preferable. Compare the old expression, "*picks up* his crumbs," which occurs several times in Nashe. In Lyly's *Euphues* it is "gathers his crumbs." Moreover, the passage in the text became proverbial.

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And utters it again when God doth please.
He is wit's pedlar, and retails his wares
At wakes, and wassails, meetings, markets, fairs;
And we that sell by gross, the Lord doth know,
Have not the grace to grace it with such show.
This gallant pins the wenches on his sleeve;
Had he been Adam, he had tempted Eve.
He can carve too, and lisp: why, this is he

316. *God*] Q 1; *Jove* Ff, Q 2. 323. *He can*] Ff, Q 2; *A can* Q 1.

Halliwell quotes from Thomas Coriate, *Traveller for the English Wits*, 1616: "He *pickes up* wit as pigeons pease, And utters it when God doth please." And it appears in the same form in Ray's *Proverbs* (*Proverbial Rhymes*), 1678. In Coryat's *Crudities*, 1611 (*Panegyrick Verse*, by Lionel Cranfield), occurs: "He Greeke and Latin speakes with greater ease than hogs eate akornes, or tame pigeons pease." Malone insisted on *peck*.

318. *wakes*] Compare Stubbes, *Anatomie of Abuses*, 1583: "The manner of keeping *wakesses* and feasts in England . . . manie spend more at one of their *wakesses* than in all the whole year besides." Every village had its annual "*wake*-day."

wassails] health-drinkings, revels. "The jolly *wassal* walks the often round" (Ben Jonson, *Forest*, iii.). Usually applied to a special drink, or act of drinking. See *Hamlet*, I. iv. 9.

319. *by gross*] by wholesale. Opposed to "retail" in Gabriel Harvey, *Pierce's Supererogation* (Grosart, ii. 34), 1592: "Some have called them knaves in *grose:* I have found them fooles in retayle." And in William Covell [Dowden], *Polimanteia* (Grosart, p. 54), 1595: "Compelled to retaile that which they had bought *by grosse*."

321. *pins the wenches on his sleeve*] The idea is probably from the wearing of favours on the sleeve. See *Othello*, I. i. 64 (Arden ed. p. 10, note). The expression is found in Greene's *Mourning Garment* (Grosart, ix. 173), 1590: "What it is for mee to *pinne* a fayre meacocke and a witty milksop *on my sleeve*, who dare not answere with their swords in the face of the enemy?" And, again, in *Farewell to Follie* (ix. 327), 1591: "to avoide iealousie, you may ever *wear her pinde on your sleeve*." But earlier, in Lyly's *Sapho and Phao*, ii. 4 (1584): "But bee not *pinned alwayes on her sleeves*, strangers have green rushes, when daily guests are not worth a rush."

323. *carve*] See *Merry Wives of Windsor*, I. iii. 49 (Arden ed. p. 37, note). I have something to add to what is there written. "Carve" was a fashionable word of the day, difficult of explanation, with some such sense as "show great courtesy and affability" (Schmidt), but especially applying to courtship. "She gives the leer of invitation" are the succeeding words in *Merry Wives of Windsor*—amounting there to a paraphrase. The passages adduced are all too late to be satisfactory. Dyce comes down to 1675, and the earliest, outside Shakespeare, is 1604. The following examples have not, I think, been quoted. Greene has, in his *Philomela* (Grosart, xii. 117), printed in 1592 but stated in the Epistle Dedicatory to be one of "the first frutes of my witts," the following passage: "Feeding upon this passion that knaweth like envy upon hir owne flesh, he called to minde to which of his friends she shewed the most gratious lookes, uppon whom she glaunst the most smiling favours, whose *carver* she would be at the table, to whom she would drink, and who had most curteus intertainment at hir hands." In his *Groatsworth of Wit* (xii. 118) "Lamilia his *carver*" bears the same sense coupled with the plainer meaning. At IV. i. 56, already the Princess has ascribed this courteous quality to Boyet. For a good example of the affected, but actual ceremonial use, see quotation at "vane," IV. i. 93.

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That kiss'd away his hand in courtesy;
This is the ape of form, monsieur the nice,
That, when he plays at tables, chides the dice
In honourable terms: nay, he can sing
A mean most meanly, and, in ushering,
Mend him who can: the ladies call him sweet;
The stairs, as he treads on them, kiss his feet.
This is the flower that smiles on every one,
To show his teeth as white as whale his bone;

324. *away his hand*] Ff, Q 2; *his hand away* Q 1. 332. *whale his*] Ff 2, 3, 4, Rowe; *whales* Qq, F 1, Steevens; *whale's* Cambridge; *whales*, Halliwell.

324. *kiss'd away his hand in courtesy*] Compare Ben Jonson, *Cynthia's Revels*, iii. 11 (1600): "Another swears His scene of courtship over . . . anon, doth seem . . . As he would *kiss away his hand in kindness*." Jonson's line establishes the Folio reading, which is rejected by the Cambridge editors. Jonson's diatribe upon the Boyets of his day extends over sixty or seventy verses in this place, in his best vein. For other references to the kissing hands, or fingers, in courtesy, see *Othello*, II. i. 173 (Arden ed. p. 78, note). The "*fore-finger kiss*" is mentioned in *Euphues Golden Legacie* (1590). The courtesy was of French origin appropriate to Monsieur Boyet. Compare Florio's *Montaigne*, bk. ii. chap. 12: "to see them ignorant of the French tongue, of our kissing the hands, of our low-lowting courtesies."

325. *form*] observance of etiquette; as in *Hamlet*, III. i. 161: "The glass of fashion and the mould of *form*." Our "good *form*."

326. *tables*] backgammon. The oldest name for one of the oldest games which is said to have been discovered in the tenth century as a rival to chess in order to combine chance and skill to bring together players of unequal talents. See Strutt's *Sports and Pastimes* for a figure of players at tables of the thirteenth century. It was always played with dice on the folding boards or tables used also for draughts. The word is still used in the game, but not usually of the game. Wright says (*History of Domestic Manners*, pp. 218, 219): "It is hardly necessary to point out to our readers that . . . the mediæval game of *tables* was identical with our modern backgammon, or rather, we should say, that the game of backgammon as now played is one of the games played on *tables*." It is mentioned in Chaucer's *Frankelynes Tale*. Rabelais calls them "the fair wooden gospels" (*les beauex evangiles de boyes, c'est a dire force tabliers*) (i. 22). Brome in the *Mad Couple* uses the name "the two-leaved book."

327, 328. *sing A mean*] Greene quibbles on the musical sense in *A Mourning Garment* (Grosart, ix. 155), 1590: "And therefore the *meane* was a merrie song"; and, again (p. 279): "The *meane* that grees with countrie musicke best." Lyly has it in *Gallathea* (acted 1585?), v. 3: "Can you sing? . . . Basely. . . . And you? . . . *Meanly*. . . . And what can you doe? . . . If they double it I will treble it." See also Lyly's *Love's Metamorphosis*, iii. 1.

328-330. *ushering . . . he treads*] Similarly Jonson speaks of "fine-paced *huishers*" (*Devil is an Ass*, II. iii.). The gentleman-usher was specially selected with "little legs of purpose" (Jonson, *Every Man out of his Humour*, iii. 1 [1599]) for the sake of his fine or delicate pacing. Compare Latimer, *Seven Sermons* (Arber, p. 126), 1549: "A great state, a Ladye, a Dutchess. . . . She hath a gentleman-*ussher* that goeth before her"; and *Histriomastix*, 1599: "Ile have one to beare my traine, another bare before to *usher* me." See a quotation from Jonson's *Cynthia's Revels* in the Introduction for a parallel to Boyet's description.

332. *as white as whale his bone*] An old simile. It occurs in the romance

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And consciences, that will not die in debt,
Pay him the due of honey-tongu'd Boyet.
King. A blister on his sweet tongue, with my heart,
That put Armado's page out of his part!

Re-enter the PRINCESS, *ushered by* BOYET; ROSALINE, MARIA, KATHARINE, *and Attendants.*

Biron. See where it comes! Behaviour, what wert thou
Till this madman show'd thee? and what art thou now?
King. All hail, sweet madam, and fair time of day!
Prin. Fair in all hail is foul, as I conceive.
King. Construe my speeches better, if you may.
Prin. Then wish me better: I will give you leave.
King. We came to visit you, and purpose now
To lead you to our court: vouchsafe it then.
Prin. This field shall hold me, and so hold your vow:
Nor God, nor I, delights in perjur'd men.
King. Rebuke me not for that which you provoke:
The virtue of your eye must break my oath.

334. *due*] Q 1; *duty* Ff, Q 2. 338. *madman*] Qq, Ff, Cambridge, Globe; *man* Theobald.

Eglamore (Percy Folio, ed. Furnivall and Hales, ii. 342), *ante* 1400: "The Erle had noe child but one a maiden *as white as whalles bone.*" And the Earl of Surrey in *Tottel's Miscellany* (Arber, p. 218), 1557: "I might perceive a wolfe *as white as whales bone.*" And Greene, *Never Too Late* (Grosart, viii. 213): "Legges *as white as whales bone:* so white and chaste was never none." The division to two words representing the old pronunciation seems a necessary modernisation. Whalebone here probably meant the ivory of the walrus.

333, 334. *die in debt, Pay*] Compare *Romeo and Juliet*, I. i. 244: "I'll *pay* that doctrine or else *die in debt.*"

334. *honey-tongu'd*] It is interesting to note here that Meres, who gives us the earliest reference to *Love's Labour's Lost* by name, and also the earliest tribute of praise to Shakespeare by name, applies this term to Shakespeare himself. The quotation is classical: "As the soule of Euphorbus was thought to live in Pythagoras: so the sweete wittie soule of Ovid lives in mellifluous & *honey-tongued* Shakespeare, witnes his *Venus and Adonis*, his *Lucreece*, his sugred Sonnets among his private friends, &c." (*Wits Treasurie*, 1598). These two are the only early examples in *New Eng. Dict.*

336. *out of his part*] See line 173.

338. *Till this*] Furness says: "For other examples of a dissyllabic arsis to a dissyllabic thesis at the beginning of the second clause, see Goswin, *Koenig*, iii. 2 (b, p. 87)." Unfortunately I have been unable to attend to this.

madman] jester. See notes at "madcap," II. i. 215; and at "mad wenches," II. i. 257.

339. *All hail*] The quibble here occurs in *The Two Noble Kinsmen*, III. v.; and in *The Faithful Friend*, III. ii., both by Beaumont and Fletcher. So, too, in Dekker's *Old Fortunatus* (Pearson, p. 113): "Brother *all haile. Shadow.* There 's a rattling salutation." These examples, given by Messrs. Walker and Littledale, are brought together in Furness.

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Prin. You nickname virtue; vice you should have spoke;
For virtue's office never breaks men's troth.
Now, by my maiden honour, yet as pure
As the unsullied lily, I protest,
A world of torments though I should endure,
I would not yield to be your house's guest;
So much I hate a breaking cause to be
Of heavenly oaths, vow'd with integrity.
King. O! you have liv'd in desolation here,
Unseen, unvisited, much to our shame.
Prin. Not so, my lord; it is not so, I swear:
We have had pastimes here and pleasant game.
A mess of Russians left us but of late.
King. How, madam! Russians!
Prin. Ay, in truth, my lord;
Trim gallants, full of courtship and of state.
Ros. Madam, speak true. It is not so, my lord:
My lady, to the manner of the days,
In courtesy gives undeserving praise.
We four, indeed, confronted were with four
In Russian habit: here they stay'd an hour,
And talk'd apace; and in that hour, my lord,
They did not bless us with one happy word.
I dare not call them fools; but this I think,
When they are thirsty, fools would fain have drink.

350. *men's*] Ff 3, 4; *mens* Q 1; *men* Ff 1, 2, Q 2. 352. *unsullied*] Ff 2, 3, 4; *unsallied* Qq, F 1. 356. *oaths*] *oath* Q 2. 368. *Russian*] *Russia* F 1, Q 2.

348, 349. *virtue . . . virtue*] power . . . goodness.

349. *nickname*] "To name by mistake: to assert wrongly to be something" (*New Eng. Dict.* [in press]). To miscall.

352. *unsullied*] Some editors seem to hanker after the meaningless misprint ("*unsallied*") of the first editions. It (*sally* for *sully*) occurs again in the Quarto, *Hamlet*, II. i. 39. Shakespeare uses each word about half-a-dozen times. The Princess may have the lily of France in her thoughts. At the beginning of Dekker and Chettle's *Patient Grissel*, "*sully* not this morning" is misprinted "*sally*." See Collier's edition.

361. *mess*] See IV. iii. 204 (note). A mess was a set of four.

365. *to the manner of the days*] according to the fashion of the times.

369. *talk'd apace*] chattered. Tibet Talkapace is the name of a chatterbox in *Ralph Roister Doister*. See *Measure for Measure*, III. ii. 116 (Arden edition, note).

372. *When . . . drink*] One of the numerous paraphrases for "you're a fool." Compare *The Penniless Parliament of Threadbare Poets*, 1608 (*Harl. Misc.* iii. 73): "Some shall be so humorous in their walks as they cannot step one foot from a fool." And the Scotch "When you're served, a' the geese are watered."

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Biron. This jest is dry to me. Fair gentle sweet,
Your wit makes wise things foolish: when we greet,
With eyes best seeing, heaven's fiery eye,
By light we lose light: your capacity
Is of that nature that to your huge store
Wise things seem foolish and rich things but poor.
Ros. This proves you wise and rich, for in my eye,—
Biron. I am a fool, and full of poverty.
Ros. But that you take what doth to you belong,
It were a fault to snatch words from my tongue.
Biron. O! I am yours, and all that I possess.
Ros. All the fool mine?
Biron. I cannot give you less.
Ros. Which of the visors was it that you wore?
Biron. Where? when? what visor? why demand you this?
Ros. There, then, that visor; that superfluous case
That hid the worse and show'd the better face.
King. We are descried: they'll mock us now downright.
Dum. Let us confess, and turn it to a jest.
Prin. Amaz'd, my lord? Why looks your highness sad?
Ros. Help! hold his brows! he'll swoon. Why look you pale?
Sea-sick, I think, coming from Muscovy.
Biron. Thus pour the stars down plagues for perjury.
Can any face of brass hold longer out?

373. *Fair*] Ff 2, 3, 4; omitted Qq, F 1. 374. *wit makes*] Ff 2, 3, 4; *wits makes* Qq, F 1. 385. *was it*] *what it* F 1. 390. *Dum.*] *Duman.* Q 1; *Du.* F 1, Q 2; *Duke* Ff 2, 3, 4. 392. *swoon*] Pope, Steevens; *sound* Qq, F 1; *swound* Ff 2, 3, 4.

375. *heaven's fiery eye*] Craig quotes Spenser, *Faerie Queene*, I. iii. 4: "The great *eye of heaven*" (referring to the sun), and Marlowe's *Tamburlaine* (part ii.), IV. iv. 7 (1586): "The horse that guides the golden *eye of Heaven*." In *The Troublesome Raigne of King John* (*Shakes. Lib.* 1875, p. 270) Arthur addresses the heavenly bodies as "You rowling *eyes*, whose superficies yet I doo behold with eyes that Nature lent." See also *Venus and Adonis*, 178; Sonnet xlix. 6; Sonnet xviii.; *King John*, III. i. 79, etc., etc.

392. *hold his brows*] Compare *King John*, IV. i. 41-45: "When your head did but ache, I knit my handkercher about your *brows*. . . . And with my hand at midnight held your head"; and Webster, *White Devil*: "Rear up 's head, rear up 's head, his bleeding inwards will kill him."

395. *face of brass*] assurance, confident manner. This passage is given in *New Eng. Dict.* as the first example of the expression. I do not know why it is included in square brackets. The next use is from Fuller, half a century later. Shakespeare may have found it in Whetstone's *Promos and Cassandra* (part ii.), III. i. (1578): "My troubled hart with guiltynesse agrev'd Lyke fyre

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Here stand I, lady; dart thy skill at me;
Bruise me with scorn, confound me with a flout;
Thrust thy sharp wit quite through my ignorance;
Cut me to pieces with thy keen conceit;
And I will wish thee never more to dance,
Nor never more in Russian habit wait.
O! never will I trust to speeches penn'd,
Nor to the motion of a school-boy's tongue,
Nor never come in visor to my friend,
Nor woo in rhyme, like a blind harper's song,
Taffeta phrases, silken terms precise,
Three-pil'd hyperboles, spruce affection,

396. *I, lady;*] Qq, Ff; *I; lady*, Cambridge. 407. *affection*] Qq, Ff, Malone, Halliwell; *affectation* Rowe, Cambridge.

doth make my eares and cheekes to glow: . . . Well, I wyll set a *face of brasse* upon it." See Appendix to *Measure for Measure* (Arden edition).

397. *flout*] a mocking speech. "Knowest thou not that a deniall at the first is a graunt, and a gentle answere a flattering *floute?*" (Greene, *Arbasto* [Grosart, iii. 214], 1584).

400. *wish thee*] entreat thee.

401. *wait*] attend upon, do service.

404. *friend*] sweetheart. Compare *Measure for Measure*, I. iv. 29; *Merry Wives of Windsor*, III. iii. 124, etc.

405. *like a blind harper's song*] Compare Lyly, *Sapho and Phao*, IV. iii.: "Harping alwaies upon love, till you be as *blind as a harper*." Blind harpers were proverbial as early as John Heywood's *Proverbs* (Sharman's edition, p. 137), 1542: "Proface. Have among you, *blind harpers* (say'd I); the mo the merrier." The race of blind harpers and fiddlers is hardly yet extinct in Ireland: they were the survivors of those (incapacitated by blindness from smallpox) who were unfitted for any profession save that of music. Bunting tells of the famous assembly of Irish harpers arranged at Belfast for a musical competition in 1791. Ten responded; of these six were blind. Blind harpers are very commonly mentioned in the sixteenth and seventeenth centuries. See Nashe's *Pierce Penilesse* (Grosart, ii. 108), 1592; and Puttenham, *Arte of English Poesie* (Arber, p. 97), 1589: "*Blind harpers* or such like taverne minstrels that give a fit of mirth for a groat."

406. *Taffeta phrases*] Similarly used by Nashe in his Epistle to the Gentleman Students prefixed to Greene's *Menaphon* (Grosart's *Greene*, vi. 26), 1589: "Sundrie other sweete gentlemen I know that vaunted their pens in private devices, and trickt up a companie of *taffeta* fooles with their feathers."

407. *Three-pil'd*] The best quality as of the richest velvet. See *Measure for Measure*, I. ii. 33 (Arden edition, note). Dekker speaks of "*three-pil'd* oaths" in *A Strange Horse-Race* (Grosart, iii. 354).

hyperboles] Shakespeare uses this expression elsewhere only in *Troilus and Cressida*, I. iii. 161: "Which from the tongue of roaring Typhon dropp'd, Would seem *hyperboles*. At this fusty stuff the large Achilles," etc. There, as here, the word is trisyllabic. Puttenham has a page or two (Arber, pp. 202, 203) on the "*Hyperbole*, Or the Over-reacher, otherwise called the loud lyer" (*Arte of English Poesie*, 1589). In the passage in the text, Biron, a Frenchman, may be supposed to conform to the *e* mute in the French word. The word occurs in *Gesta Grayorum*, 1594: "Such like *hyperbolies*" (Nichols' *Progresses*, iii. 285).

spruce] affected. See v. i. 13, and *Taming of the Shrew*, IV. i. 116.

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Figures pedantical; these summer flies
Have blown me full of maggot ostentation:
I do forswear them; and I here protest,
By this white glove,—how white the hand, God knows,—
Henceforth my wooing mind shall be express'd
In russet yeas and honest kersey noes:
And, to begin, wench,—so God help me, law!—
My love to thee is sound, sans crack or flaw.

Ros. Sans "sans," I pray you.

Biron. Yet I have a trick

414. *law*] Qq, Ff; *la* Capell *et seq.*

See Nares' *Glossary* for an account of this word, which acquired its present meaning about this time. Compare Nashe, *Terrors of the Night* (Grosart, iii. 251), 1594: "Whose names if you aske, hee claps you in the mouth with halfe a dozen *spruce* titles, never til he invented them heard of by any Christian." It occurs also in Porter's *Two Angry Women of Abingdon* (Hazlitt's *Dodsley*, vii. 286), 1592: "He's a fine, neat fellow, A *spruce* slave," *i.e.* finely dressed, the primary application.

407. *affection*] affectation. See above, v. i. 4. "Affection" is quadrisyllabic here, as above, in I. i. 9. Malone said: "The modern editors read *affectation*. There is no need of change." There is every reason against it, except a rigid adherence to rhyme, which is absolutely no argument. Ritson's note here should be studied.

408. *Figures*] turns of rhetoric (Schmidt). See I. ii. 53 and v. i. 59 (note).

pedantical] Compare G. Harvey, *An Advertisement for Papp-hatchett* (Grosart, ii. 129), 1589: "He is no boddy, but a few pilfred Similes; a little *Pedanticall* Latin; and the highest pitch of his witt, Bulles motion, alias the hangmans apron." Harvey's tract was written before *Love's Labour's Lost*.

summer flies] See *Othello*, IV. ii. 67 (Arden edition, p. 203), and *3 Henry VI.* II. vi. 17.

408, 409. *flies . . . blown . . . maggot*] *New Eng. Dict.* has this in v. *blow* (28) ("To fill with eggs") as the earliest example. Compare "fly-blown," which occurs in Gabriel Harvey, 1573.

409. *ostentation*] vanity, affectation, "pretentious parade" (*New Eng. Dict.*). The word occurs above (v. i. 104) in a different use.

411. *By this white glove*] Slender burlesques this in *Merry Wives of Windsor* ("by these gloves," I. i. 156, 161, 168: see note, Arden edition). Ben Jonson has it in *Every Man out of his Humour*.

413. *russet*] Fr. *rousset*, reddish-brown (Cotgrave); the colour of the peasants' cloth. Compare *Hamlet*, I. i. 166. "Russet-coat" was a term for a rustic, as in Porter's *Two Angry Women of Abingdon* (Hazlitt's *Dodsley*, vii. 319); and Ben Jonson's *Tale of a Tub*, III. v. Sometimes it was "russeting": "Vile russetings Are matcht with monarchs and with mighty kings" (Hall, *Satires*, I. iii. [1598]).

kersey] See *Measure for Measure*, I. ii. 35 (and note in Arden edition). Plain, homely, unsophisticated.

414. *law*] See *New Eng. Dict.* on this interjection, which is held to have been perhaps an alteration of *La*, an exclamation to call attention, occurring several times in *Merry Wives of Windsor*. "Law," generally used as an asseveration, is now confounded with *Lor'* for *Lord*. See also *New Eng. Dict.* (*La*, *Lo*). "Law" occurs in Marston several times, as in *Eastward Ho*, v. i. "La" is in Jonson's *Every Man out of his Humour*, III. i., and elsewhere.

416. *Sans "sans," I pray you*] "Sans" is a "spruce affection"; "give it up," Rosaline says. We have had it before (v. i. 79). Common

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Of the old rage: bear with me, I am sick;
I 'll leave it by degrees. Soft! let me see:
Write "Lord have mercy on us" on those three;
They are infected, in their hearts it lies;
They have the plague, and caught it of your eyes:
These lords are visited; you are not free,
For the Lord's tokens on you do I see.

in Lyly: "The boy hath wit *sance* measure, more than needs" (*Mother Bombie*, II. i.).

419. "*Lord have mercy on us*"] A name for the "iliac passion." Compare Higgins, *Nomenclator*, 1585: "Ileus . . . the Iliake passion . . . which the homelier sort of Physicians doe call, *Lord have mercy upon me*" (*New Eng. Dict.*). Halliwell says: "This touching inscription was frequently a printed placard which was generally surmounted by a red cross. . . . In Shakespeare's time the inhabitants of every infected house were compelled to place some conspicuous mark upon it to denote the fact," etc. Steevens gives several quotations, one of which is from *More Fools Yet*, by R(oger) S(harpe), 1610: "A doore belonging to a house infected, Whereon was plac'd (as 'tis the custom still) *The Lord have mercy on us*: this sad bill The sot perus'd." It is used by Nashe in *The Unfortunate Traveller* (Grosart, v. 124), 1594: "Whiles I was in Rome, So it fell out, that it being a vehement hot summer . . . there entred such a hot spurd plague . . . it was but a word and a blow, *Lord have mercye upon us* and he was gone." And by Dekker, *The Dead Tearme* (Grosart, iv. 81), 1608: "Two such Ravens (who preied uppon a dead body) flew that way, cryed presently out, *Lord have mercy uppon us*, clapping their hard handes on their country-breastes, and looking more pale than the sheete in which the man was buryed." Dekker alludes to the inscription in *The Seven Deadly Sinnes* (Grosart, i. 77, 78): "When they perceive that the *Armed Man* hath struck them, yea even when they see they have tokens delivered them from heaven to hasten thither . . . this thy Inhabitants do because they are loth & ashamed to have a writing over their dores, to tell that God hath bin there." See also *A Rod for Runawayes* by the same writer (Grosart, iv. 290). The words are the burthen of a hymn sung at his approaching death by Summer in Nashe's *Summer's Last Will* (Grosart, vi. 153-154), 1592: "The plague full swift goes bye: I am sick, I must dye: *Lord have mercy on us*." The first quotation from Nashe implies that the prayer was fixed upon the winding-sheet of the dead body passing to burial. Dekker says in *The Wonderfull Yeare* (Grosart, i. 146), 1603: "At the name of Londoners the Justice, clapping his hand on his brest (as who should say, *Lord have mercie upon us*), started backe." This confirms Nashe's hint. And as applied to the pestilence the benediction seems unknown earlier than the 1592-1593 visitation. The worst previous one of 1563-1564 does not seem to have adopted it. I read in Nichols' *Progresses* (iii. 130): "Mr. Francis Bacon, in his Observations upon a Libel published in 1592, refers to this Plague as the only one which the people had felt since the beginning of the Queen's Reign."

420. *infected*] Nashe refers to the great plague of 1592 as "this last infection" (*Foure Letters Confuted* [Grosart, ii. 240], 1539).

422. *visited*] The technical term for attacked by plague. Compare Dekker, *The Wonderfull Yeare* (Grosart, i. 115), 1603: "let us therefore with bag and baggage march away from this sore Citie, and visit those that are fled into the country. But alas! *Decidis in Scyllam*, you are peppered if you visit them, for they are *visited* alreadie: the broad Arrow of Death flies there up & downe as swiftly as it doth here." The plague was known as the "*visitation*" distinctively. See Nashe, in Grosart's edition, iv. 247, v. 125, etc. The year 1592-3 was one of the worst visitations: "This yeare was no Bartholmew faire kept at London for the avoiding of

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Prin. No, they are free that gave these tokens to us.
Biron. Our states are forfeit: seek not to undo us.
Ros. It is not so. For how can this be true,
That you stand forfeit, being those that sue?
Biron. Peace! for I will not have to do with you.
Ros. Nor shall not, if I do as I intend.
Biron. Speak for yourselves: my wit is at an end.
King. Teach us, sweet madam, for our rude transgression
Some fair excuse.
Prin. The fairest is confession.
Were you not here, but even now, disguis'd?
King. Madam, I was.
Prin. And were you well advis'd?
King. I was, fair madam.
Prin. When you then were here,
What did you whisper in your lady's ear?
King. That more than all the world I did respect her.
Prin. When she shall challenge this, you will reject her.
King. Upon mine honour, no.
Prin. Peace! peace! forbear:
Your oath once broke, you force not to forswear.
King. Despise me, when I break this oath of mine.

433. *you not*] Ff, Q 2; *not you* Q 1, Cambridge.

concourse of people whereby the infection of the pestilence might have increased" (Stowe's *Chronicles*, Abridgment, p. 395, 1618). This plague passage is not consistent with the received date of the play. In my Introduction I suggest that this is a later insertion (1593-4), alluding to the 1592 visitation. See line 419 (note).

423. *tokens*] plague-spots. See quotation from Dekker's *Seven Deadly Sinnes* at line 419 above. Compare "death-*tokens*" (*Troilus and Cressida*, II. iii. 187), and "*token'd* pestilence" (*Antony and Cleopatra*, III. x. 9). In the Princess's reply (line 424) she refers to the pledges of love ("fairings") at line 2. Cotgrave has "*Tac:* A kind of rot among sheep; also, a plague-spot or God's *token* on one that hath the Plague" (1611). In *The Secretes of the Reverende Maister Alexis* (translated by William Warde, p. 38), 1568, there is: "A very good remedie agaynst the markes of the plague, commonly called God's markes."

425. *seek not to undo us*] we are hopeless, it is useless trying to relieve us of our forfeiture.

426, 427. *how can . . . sue*] how can you be at once the condemned to forfeit and the suppliant at law.

434. *were you well advis'd?*] was it a rational proceeding? Compare *Comedy of Errors*, II. ii. 215. In your sober senses.

440. *force not*] value not. You set no value on your oath. "I *force* not," "it *forceth* not," "no *fors* of," are common early expressions. "No *force* of two straws" (*The Four Elements* [Hazlitt's *Dodsley*, i. 8], 1519); "No *force* of that" (Whetstone, *Promos and Cassandra*, II. iv. and v. iv. [1578]); "if blood be spilt in every place they *force* it not a mite" (B. Googe, *The Popish Kingdome* [repr. p. 8], 1570).

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Prin. I will; and therefore keep it. Rosaline,
What did the Russian whisper in your ear?
Ros. Madam, he swore that he did hold me dear
As precious eyesight, and did value me
Above this world; adding thereto, moreover,
That he would wed me, or else die my lover.
Prin. God give thee joy of him! the noble lord
Most honourably doth uphold his word.
King. What mean you, madam? by my life, my troth,
I never swore this lady such an oath.
Ros. By heaven, you did; and to confirm it plain,
You gave me this: but take it, sir, again.
King. My faith and this the princess I did give:
I knew her by this jewel on her sleeve.
Prin. Pardon me, sir, this jewel did she wear;
And Lord Biron, I thank him, is my dear.
What, will you have me, or your pearl again?
Biron. Neither of either; I remit both twain.
I see the trick on 't here was a consent,
Knowing aforehand of our merriment,
To dash it like a Christmas comedy.
Some carry-tale, some please-man, some slight zany,

446. *thereto*] Qq, F 1; *there* Ff 2, 3, 4. 454. *the*] *to th'* Ff 3, 4. 463. *slight zany*] *sleight saine* Q 1.

448. *joy of*] Compare *Much Ado About Nothing*, II. i. 200: "I wish him *joy of* her"; and, again, v. i. 9.

455. *jewel . . . sleeve*] See line 292 (note), above.

459. *Neither of either*] Compare *A Yorkshire Tragedy*, Scene i. (1608): "But sirrah is *neither* our young master return'd, nor our fellow Sam come from London? *Ralph. Neither of either*, as the Puritan bawd says." Tyrrell says, in a note to this passage (the play was attributed to Shakespeare): "This quiet, good-humoured, little sarcasm is in the manner of Shakespeare." It was more in his manner than the editor had noticed.

remit] resign, give up.

460. *a consent*] an understanding or concert, an agreement. Compare *The Tempest*, II. i. 103.

462. *dash*] frustrate, spoil. Lodge uses the verb similarly in *Euphues Golden Legacie* (*Shakes. Lib.* 1875, p. 133), 1590: "that she might . . . not any way *dash* that merry day with her dumps." Throw cold water on.

463. *carry-tale*] tale-bearer, spy. *New Eng. Dict.* gives an earlier example from Holinshed's *Chronicle of Ireland* (iii. 1062), 1577. Compare Nashe, *Pierce Penilesse* (Grosart, ii. 118), 1592: "there are spirits called spies & *tale-cariers*, obedient to Ascaroth, whom the Greekes call *Daimona*, and *S. John*, the accuser of the brethren." Shakespeare has the compound again in *Venus and Adonis*, 657; and compare "one Mistress *Tale-porter*," in *Winter's Tale*, IV. iv. 273. See *Timon of Athens*, III. vi. 104, for a similar diatribe against parasites. The word occurs, Mr. Craig tells

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Some mumble-news, some trencher-knight, some Dick,
That smiles his cheek in years, and knows the trick
To make my lady laugh when she's disposed,
Told our intents before; which once disclos'd,
The ladies did change favours, and then we,
Following the signs, woo'd by the sign of she.

465. *smiles his*] *smiles, his* Q 1; *smites his* Jackson conjecture. *years*] *jeers* Theobald; *fleers* Hanmer; *tears* Jackson conjecture.

me, in Higgins' *Nomenclator* (1585) at *Susurro*. And see Ainsworth (ed. 1761): "*Susurro* . . . a *carry-tale* or make-bate."

463. *please-man*] pick-thank or parasite. A claw-back. Thus the old ballad: "*Please one and please all*, Be they great, be they small, Be they little, be they lowe,—So pipeth the crowe, Sitting upon a wall,—*Please one and please all*" (*circa* 1570). This is referred to in *Twelfth Night*, III. iv. 25.

zany] A fool's ape, an attendant upon the fool or pantaloon in comedy. Florio has "*Zâne*, the name of Iohn in some parts of Lombardy, but commonly used for a silly John, a simple fellow, a servile drudge or foolish clowne in any commedy or interlude play" (*New World of Words*, 1611). And compare Nashe, *Pierce Penilesse* (Grosart, ii. 92), 1592: "Our Sceane is more stately furnisht than ever it was in the time of Roscius, our representations honourable, and full of gallant resolution, not consisting, like theirs, of a Pantaloun, a Whore, and a *Zanie*, but of Emperours, Kings, and Princes." Ben Jonson gives us a correct example of the zany in Nano, in his *Fox* (1605): "Mount, *zany*," Volpone says to Nano, in II. i.; and a little later he calls him "*Zan* Fritada."

464. *mumble-news*] prattler. The verb was often used of repeating the paternoster. Compare Florio: "*Novellante*. A *teller of newes* and tidings, a teller of tales, fables and fond discourses. Also, a merry jester, a pleasant buffon."

trencher-knight] Compare *carpet-knight*. One who is a valiant man at the trencher or plate. See "*trencher-friends*" (parasites), *Timon of Athens*, III. vi. 106; and "*trencher-man*," *Much Ado About Nothing*, I. i. 51. Nashe has trencher-attendant, trencher-carrier, trencher-service. And compare Greene, *Never Too Late* (Grosart, viii. 165), 1590: "Oh Francesco (quoth hee), how fond hast thou beene lead away with every looke, fed uppon with *Trencher flies*, eaten alive with flatterers." Here the word is synonymous with the rest, a parasite, table-friend.

Dick] fellow, companion, jack. A contemptuous term, first known in the combination "desperate *Dick*," which occurs in Wilson, *Arte of Rhetorique*, 1553; in *Triall of Treasure* (Hazlitt's *Dodsley*, iii. 280), 1567; and in Churchyard's *Queen's Reception at Bristol*, 1574, and often later. Nashe enumerates various Dicks in his attack on Richard Harvey (Grosart, iii. 6). As late as 1674, in Kirkman's *English Rogue* (repr. iii. 64), it occurs: "the next *Dick* I picked up for her was," etc. Recently it has come again into use. "Dapper Dick" was also common, as in Greene, *Quip for an Upstart Courtier* (Grosart, xi. 239): "I might see comming downe the hill a brave dapper *Dicke*, quaintly attired in velvet and Sattin."

465. *smiles his cheek in years*] laughs his face into wrinkles. Compare *Twelfth Night*, III. ii. 79; *Merchant of Venice*, I. i. 80; *2 Henry IV.* v. i. 96-98; *Troilus and Cressida*, I. i. 40. Farmer quotes from Webster, *Duchess of Malta*, where a lady cannot endure to be in merry company, for she says too much laughing . . . fils her too full of the wrinkles." For a note on laughter at this time, see above, line 80.

466. *disposed*] disposed to be merry. See above, II. i. 250 (note).

469. *she*] mistress, woman. Compare *As You Like It*, III. ii. 10, and *Winter's Tale*, IV. iv. 360. And Nashe, *Have With You*, etc. (Grosart, iii. 163, 164), 1596: "hee is as infinite in commend-

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Now, to our perjury to add more terror,
We are again forsworn, in will and error.
Much upon this it is: and might not you [*To Boyet.*
Forestall our sport, to make us thus untrue?
Do not you know my lady's foot by the square
And laugh upon the apple of her eye?
And stand between her back, sir, and the fire,
Holding a trencher, jesting merrily?
You put our page out: go, you are allow'd;

472. [*To Boyet*] Rowe. 474. *square*] F 4, Rowe; *squier* Qq, Ff 1, 2, 3, Pope, Cambridge; *squire* Capell, Malone. 475. *apple*] *appeal* Ulrici (Furness cit.). 478. *allow'd*] Ff 3, 4; *aloude* Q 1; *alowd* F 1, Q 2.

ing her, as Saint Jerome in praise of Virginitie. . . . In one place he calls her the one *shee*, in another the credible gentlewoman, in a third the heavenly plant, in the fourth a new starre in Cassiopeia," etc., etc.

472. *Much upon this it is*] it is very nearly this way. Compare *Measure for Measure*, III. ii. 242, and IV. i. 17.

474. *know my lady's foot by the square*] Varied from the older "have the length of her foot." It occurs in Lyly's *Euphues and his England* (Arber, p. 290), 1580: "you shall not *know the length of my foote* until by your cunning you get commendation." And in *Pasquils Jests and Mother Bunches Merriments* (Hazlitt repr. p. 31): "The counterfeiting young mistris with kind words and knavish wiles, *finding the length of his foote*, gate many tokens of his love." And Dekker, *The Bachelars Banquet* (Grosart, i. 263), 1603: "having now the *full length of his foot*, then shewes she herselfe what she is, unmasking her dissembling malice." In the earlier examples the expression has the meaning it has in the text—to know how to win one's love; to win one's love. Later, as in Mrs. Behn's *Roundheads*, Act i. (1682), and *The Bagford Ballads* (Wade's *Reformation*, p. 7), etc., etc., it had a somewhat baser sense—to know one's foibles, to take one's measure, for selfish ends.

square] carpenter's rule. Halliwell quotes from Palsgrave (*Lesclaircissement*, 1530): "*Sqyar* for a carpentar, *esquierre*"; and "*Squyer* a rule, *riglet*." See, again, *Winter's Tale*, III. iv. 348, and *1 Henry IV.* II. ii. 13. The old form *squire* or *squier* is retained by most editors. It occurs in Chaucer's *Canterbury Tales* (*The Somnour's Tale*), and see Skeat's note, v. 339. By a curious orthography the word seems to have become "square" in the transferred usage earlier than this, in the expression "wisdom's *square*." Roger Ascham has "*square*, rule, and line of wisdom" (*The Scholemaster*, 1570). And see *King Lear*, I. i. 76, where Craig gives an example of "wisdom's *square*" from Bodenham's *Belvedere*, 1600. Higgins' *Nomenclator* has "*Norma, regula* . . . a squire or *square*." Florio and Cotgrave use both spellings indiscriminately.

475. *laugh upon the apple of her eye*] laugh upon in an intimately affectionate and endearing way. Shakespeare only once elsewhere has the expression "apple of the eye," in *A Midsummer-Night's Dream*, III. ii. 104, where it is used literally, as here, of the pupil; not in the more familiar sense, of the object of one's tenderest solicitude. It comes close to the expression "looking babies" in one's mistress's eye. Compare T. Bowes' trans. of Primaudaye's *French Academy*, p. 145 (1586): "We see our owne eies shine *within the apples of our neighbour's eies*."

477. *Holding a trencher*] See above, line 464. The reference is not to a menial, but to an attentive sycophant.

478. *You put our page out*] See l. 173.

you are allow'd] admitted (or permitted) as a fool, you have license. See above, I. ii. 123. And compare "an *allowed* fool" (*Twelfth Night*, I. v. 101). See "beg us," below, line 490.

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Die when you will, a smock shall be your shroud.
You leer upon me, do you? there's an eye
Wounds like a leaden sword.

Boyet. Full merrily
Hath this brave manage, this career, been run.

Biron. Lo! he is tilting straight. Peace! I have done.

Enter COSTARD.

Welcome, pure wit! thou part'st a fair fray.

Cost. O Lord, sir, they would know,
Whether the three Worthies shall come in or no.

481. *merrily*] *merely* Q 1. 482. *Hath this brave manage*] Theobald; *hath this brave nuage* Q 1; *hath this brave manager* Ff, Q 2. 484. *part'st*] *prat'st* Ff 3, 4.

479. *smock . . . shroud*] wholly effeminate. Perhaps there is a reference to an expression occurring a couple of times in Greene, of one sentenced by a verdict of women, "the verdict of the *smock*"; "tried by the verdict of the *smock*. Upon this they panneld a jurie" (*The Art of Conny-catching* [Grosart, x. 60]). Women will be the death of you.

481. *leaden sword*] Swords and daggers of lead or lath are commonly mentioned figuratively as mock-weapons in Shakespeare; familiar as stage-properties.

482. *manage*] A term from the riding-school, an evolution to which a horse is trained, "specially a short gallop at full speed" (*New Eng. Dict.*). The term occurs in Laneham's *Letter* (*Captain Cox*, ed. Furnivall, Ballad Soc. 1871, p. 24), 1575: "The Brydegroom for preeminens had the fyrst coors at the Quintyne, brake hiz spear *tres hardiments;* but his mare in his *manage* did a littl so titubate, that mooch a doo had hiz manhood to sit in his sadl."

career] A term in horsemanship, practically identical with the last in meaning. Compare "passed the careers" in *Merry Wives of Windsor*, I. i. 184 (and see note, Arden edition, pp. 19, 20). *New Eng. Dict.* quotes from Holinshed's *Chronicle*, iii. 1033/2, 1577-1587: "They were better practised to fetch in booties than to make their manage or *careire*." Both terms belonged specially to the tilting-yard. Gabriel Harvey uses the term as it is here of any course or action: "Extra jocum, and to leave thessame stale *karreeres* you knowe full well it woulde suerly quite mare all" (*Letters to Spenser* [Grosart, i. 133], 1573-1580). See also p. 118.

484. *part'st . . . fray*] occurs again in *Much Ado About Nothing*, v. i. 114. Compare G. Whetstone, *Promos and Cassandra*, III. ii. (*Shakes. Lib.* 1875, p. 277), 1578: "To *parte this fraye* it is hye time, I can tell, My Promoters else of the roste wyll smell." See, too, Sir P. Sidney's *Masque before the Queen at Wanstead* (*The May-Lady*), 1578 (Nichols' *Progresses*, 1823, ii. 96): "Master Rombus . . . came thither with his autoritie to *part their fray*."

485, 494, 497. *O Lord, sir*] Ben Jonson has this trick of speech in the sense of "assuredly," "how can you ask," in the mouths of brainless characters, as in *Every Man out of his Humour*, II. i.: "His lady! what, is she fair, splendidious, and amiable? *Gent. O Lord, sir!*" and later (v. iv.) in a drinking scene: "1. *Cup.* I will propose . . . the health of that honourable countess. . . . Do you know her, sir? 2. *Cup. O Lord, sir*, ay"; and at III. i.: "as dry an orange as ever grew: nothing but salutation, and '*O Lord, sir!*' and 'It pleases you to say so, sir!'" Ben Jonson has it also in another comedy of manners—*The Case is Altered*, 1598.

486. *Worthies*] See note, v. i. 110.

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Biron. What, are there but three?
Cost. No, sir; but it is vara fine,
For every one pursents three.
Biron. And three times thrice is nine.
Cost. Not so, sir; under correction, sir, I hope it is not so.
You cannot beg us, sir, I can assure you, sir; we know what we know:
I hope, sir, three times thrice, sir,—
Biron. Is not nine.
Cost. Under correction, sir, we know whereuntil it doth amount.
Biron. By Jove, I always took three threes for nine.
Cost. O Lord, sir! it were pity you should get your living by reckoning, sir.

491. *hope, sir*] *hope* Ff 3, 4.

488. *pursents*] presents, *i.e.* represents. See note, lines 500, 502.

489, 492. *under correction*] Not elsewhere in Shakespeare in this form. Probably a usual rustic apology in addressing a superior. Compare Ben Jonson, *For the Honour of Wales* (Cunningham's *Gifford*, iii. 129 *a*): "I am a subject by my place, and two heads is better than one I imagine, *under correction*." See *New Eng. Dict.* for examples, earlier, of "I speak *under correction*," and "*under your correction*" in serious language, as in *Measure for Measure*, II. ii. 10, and *Henry V.* III. ii. 130, and V. ii. 144.

490. *You cannot beg us*] Periphrastic for "we are not fools," "you cannot beg us for fools." The word "fool" is omitted here, as at line 478. The allusion is to the begging of wardship or guardianship of idiots by favourites. See Nares (*Beg*), who refers to Blackstone (i. 8, 18) for the writ *de idiota inquirendo*. Nares gives several parallels. Jonson says: "One of the legal tests of a natural is to try whether he can number." See Blackstone's *Commentaries*, i. 303. The expression was very common, but the words "for a fool" are rarely omitted. Compare Harington, *Metamorphosis of Ajax* (Chiswick, p. 62), 1596: "*Stultorum plena sunt omnia*: the world is full of fools, but take heed how *you beg him* for a fool: for I have heard of one that was begged in the Court of Wards for a fool, and when it came to trial he proved a wiser man by much than he that begged him." And Ben Jonson, *Every Man out of his Humour*, III. i. (1599): "He were a sweet ass: I'd *beg him* i' faith." See Lyly's *Mother Bombie*, I. i. (1594). To beg for concealment or concealed land was similarly used. Lyly unites the two: "Thy sonne will be beg'd for a concealed foole" (*Mother Bombie*, IV. ii.). Jonson has "beg for a riot" in *Epicene*, iv. In Edwards, *Damon and Pithias* (*ante* 1570), Damon's property is begged "for a spy." The Court of Wards was established by Henry VIII., and suppressed under Charles I.

492, 498. *whereuntil*] "whereunto" occurs in *Cymbeline* twice. Such compounds were often used. Greene has "whetherto" in *Euphues his Censure* (Grosart, vi. 228); "whereout" occurs in Sidney's *Arcadia*, bk. iii.; "whereunder" is in Petty's *Narration of Drake's Famous Voyage* (Hakluyt), 1579; and in *Histromastix*, Act ii.; and compare "where against" in *Coriolanus*, IV. v. 113.

493. *By Jove*] occurs five or six times elsewhere in Shakespeare. It speedily became wearisome. Compare the old play of *Timon* (*Shakes. Lib.* 1875, pp. 414, 472, etc.): "What a dull pate is this! he nothing hath That is his owne but only this, *by Jove*" (II. i.).

495. *reckoning*] See I. ii. 39.

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Biron. How much is it?

Cost. O Lord, sir! the parties themselves, the actors, sir, will show whereuntil it doth amount: for mine own part, I am, as they say, but to perfect one man in one poor man, Pompion the Great, sir.

Biron. Art thou one of the Worthies?

Cost. It pleased them to think me worthy of Pompey the Great: for mine own part, I know not the degree of the Worthy, but I am to stand for him.

Biron. Go, bid them prepare.

Cost. We will turn it finely off, sir; we will take some care. [*Exit.*

King. Biron, they will shame us; let them not approach.

Biron. We are shame-proof, my lord; and 'tis some policy
To have one show worse than the king's and his company.

King. I say they shall not come.

Prin. Nay, my good lord, let me o'er-rule you now.
That sport best pleases that doth least know how.
Where zeal strives to content, and the contents

499. *they*] *thy* Q 1. *perfect*] Ff, Q 2; *parfect* Q 1, Cambridge; *pursent* Grant White (Walker conjecture); *present* Collier. *in*] *e'en* Malone. 502. *Pompey*] Qq, Ff, Capell, Malone; *Pompion* Rowe (ed. 2), Cambridge, etc. 509. *king's*] *king* Ff 3, 4. 512. *least*] Ff, Q 2; *best* Q 1. 513, 514. *contents Dies . . . presents*] Qq, Ff, Cambridge, Globe (with corrupt-passage mark); *content Dies . . . presents* Rowe (ed. 1); *content Dies in the zeal of that it doth present* Hanmer; *content Die in the zeal of them which it presents* Steevens; *content Lies in the zeal of those which it present* Mason conjecture; *contents Die in the zeal of them which it presents* Malone, Craig.

499. *perfect*] Probably Costard would say "perform," or "present." "Perform" for "play" (a part) occurs several times in Shakespeare.

500. *Pompion*] pumpkin (for Pompey). The earliest example of the humour of using wrong words by ignorant people on the stage that I have noticed (of constables) is in *Promos and Cassandra*, 1578. See notes in *Measure for Measure* (Arden edition, p. 30). In Sidney's *Masque of the May Lady*, 1578, he attributes this pleasant foible to Rombus, a schoolmaster; and also "to Lalus, the old shepherd," who says "disnounce" for "announce," "bashless" for "bashful" (like "pursent" for "present"), etc., etc. See Introduction on this point (and at I. i. 182, IV. ii. 44).

502. *Pompey*] Costard's indecision about his words is rather enhanced by the legitimate reading, which I see no reason to alter unless we also read "Pompion" below after he reappears in his part. Rowe (ed. 2) made the change.

513, 514. *contents . . . presents*] For a summary of the explanations, with or without alteration of the text, the reader may refer to Furness's Variorum edition. "Contents" means here contentment, the plural form occurring for the sake of the rhyme, as in *Richard II.* v. ii. 38 (quoted by Singer): "But heaven hath a hand in these events, To whose high will we

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Dies in the zeal of that which it presents;
Their form confounded makes most form in mirth,
When great things labouring perish in their birth.

Biron. A right description of our sport, my lord.

Enter ARMADO.

Arm. Anointed, I implore so much expense of thy royal sweet breath as will utter a brace of words.
[*Converses with the King, and delivers a paper to him.*

Prin. Doth this man serve God?

Biron. Why ask you?

Prin. He speaks not like a man of God's making.

Arm. That 's all one, my fair, sweet, honey monarch; for, I protest, the schoolmaster is exceeding fantastical; too, too vain; too, too vain: but we will put it, as

519. [*Converses . . .*] Capell; [*Talks apart with the King*] Furness. 522. *He*] Ff, Q 2; *A* Q 1. *God's*] *God his* Q 1. 523. *That's*] *That is* Q 1.

bound our calm contents." The meaning is that nothing is carried through satisfactorily in the sport, except the intense interest in producing it. All the proper arts and forms are confounded. That is what produces most mirth. Furness rightly paraphrases: "Where zeal strives to give *content*, and the *content* dies in the zeal for that sport which zeal *presents*." With the whole speech, compare *A Midsummer-Night's Dream*, v. i. 81-105.

519. [*delivers a paper*] Capell inserted this in order to explain the King's speech after Armado's exit.

522. *a man of God's making*] A proverbial expression. Compare Peele, *Edward I.* (Routledge, 1874, p. 382), 1593: "My masters and friends, I am a poor friar, *a man of God's making*, and a good fellow as you are, legs, feet, face . . . right shape and christendom." And *The Return from Parnassus*, pt. i. (Clarendon Press, p. 43), ii. 1 (1599): "Luxurio, as they say, *a man of God's makinge*, as they saye, came to my house, as they saye." "*A creature of God's making*" (Johnson and Chapman, *Eastward Ho*, i. i. [1605]). See also Webster, *Westward Ho*, iv. i. (1607). Day has it in *The Ile of Guls* (1606), with variations: "*a woman of God's making* and a ladie of his own, and wearing their own haire"; and Porter, in *Two Angry Women of Abingdon* (Hazlitt's *Dodsley*, vii. 355), 1599: "He is not *a man as God might have made* him." I have not seen this passage illustrated.

523. *honey monarch*] A common term of endearment in Ireland still. Compare *Promos and Cassandra* (pt. i.), iv. vii. (1578): "Sweete *honny* Grimball . . . *hony* sweete Grimball"; and Sidney's *Arcadia* (repr. 1898, p. 398): "*honey* Dorus, tell them me." And in *Timon* (*Shakes. Lib.* 1875, p. 443), iii. v.: "Art thou well pleas'd with this, my *hony*?" Shakespeare makes a verb of it in *Hamlet*, iii. iv. 93: "*honeying* and making love."

525. *too, too*] The intensitive reduplication occurs several times in Shakespeare, and was very common. Formerly the two words were hyphened or written as one. See *Merry Wives of Windsor*, ii. ii. 261 (and note, Arden edition).

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they say, to *fortuna della guerra*. I wish you the peace of mind, most royal couplement! [*Exit.*

King. Here is like to be a good presence of Worthies. He presents Hector of Troy; the swain, Pompey the Great; the parish curate, Alexander; Armado's page, Hercules; the pedant, Judas Maccabæus.
And if these four Worthies in their first show thrive,
These four will change habits, and present the other five.

Biron. There is five in the first show.

King. You are deceived, 'tis not so.

Biron. The pedant, the braggart, the hedge-priest, the fool, and the boy:—
Abate [a] throw at novum, and the whole world again
Cannot prick out five such, take each one in his vein.

King. The ship is under sail, and here she comes amain.

526. *della guerra*] Hanmer, Craig; *delaguar* Qq, Ff; *dela guerra* Theobald, Cambridge. 527. [*Exit*] Capell. 538. *Abate*] Qq, F 1; *A bare* Ff 2, 3, 4; *Abate a* Malone. 539. *prick*] Ff, Q 2; *pick* Q 1. *in his*] *in 's* Ff, Q 2.

526. *fortuna della guerra*] Compare Ben Jonson, *Case is Altered*, I. i. (1598): "*Juniper.* Valentine, I prithee ruminate thyself welcome. What, *fortuna de la guerra!*" Juniper's business is to ridicule "forced words." The expression occurs in Middleton's *More Dissemblers besides Women*, v. i. (1623); and in a letter dated 1624 in *Court and Times of James I.* ii. 461. Schmidt has an amazing comment (*Lexicon*, 1427). Sometimes it is rendered in English: "Once again to prove the fortune of warre" (M. Lok, 1612 [Hakluyt ed. (1812), v. 391]). Schmidt includes this expression amongst Spanish sentences. And the Cambridge editors make the special note (reading "*de la guerra*"): "The modern editors who have followed Hanmer's reading 'della' in preference to Theobald's 'de la' have forgotten that Armado is a Spaniard, not an Italian." Shakespeare may also have forgotten it. The only exactly given reference I have found to the phrase is in Baretti, *Italian and English Dictionary*, 1798: "To try the chance of war. *Tentar la fortuna della guerra.*" It is similarly written in Chamberlain's Letter (*Court and Times*), and Chamberlain was a good authority. See also G. Harvey (Grosart, i. 138).

527. *couplement*] couple. *New Eng. Dict.* cites Spenser, *Fairie Queene*, VI. v. 24: "And forth together rode, a comely *couplement*."

528. *Worthies*] See above, v. i. 110.

535. *You are deceived*] Does the King refer to his own words, "four Worthies"? (line 532), where he must mean to eliminate Hercules from his count, as not truly a Worthy. See note v. i. 110.

536. *hedge-priest*] Ascham uses this term in *The Scholemaster* (Arber, p. 136): "and therefore did som of them at Cambridge (whom I will not name openlie) cause *hedge-priestes* sette out of the contrie, to be made fellowes in the universitie" (1568). A contemptuous term for those plying their business under hedges or by the roadside. Compare *hedge-school*, *hedge-schoolmaster*, etc. Nashe has the expression "*hedge* rakt up termes" (Grosart, iii. 38) to express illiterateness.

538. *Abate* [*a*] *throw*] The simplest alteration here would be to transpose "Abate" into "Bate a," and read "Bate a throw at novum." "Bate" is a weakened form of "abate," and very familiar in the common proverb, "*Bate*

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Enter COSTARD *for Pompey.*

Cost. I Pompey am,—

Boyet. You lie, you are not he.

Cost. I Pompey am,—

Boyet. With libbard's head on knee.

Biron. Well said, old mocker: I must needs be friends with thee.

Cost. I Pompey am, Pompey surnam'd the Big,—

Dum. The Great.

Cost. It is "Great," sir; Pompey surnam'd the Great;
That oft in field, with targe and shield, did make my foe to sweat:

542. *Boyet*] Ff 2, 3, 4; *Bero.* Q 1; *Ber.* F 1, Q 2.

me an ace quod Bolton," probably taken from "gleek." It occurs in Edwards' *Damon and Pithias* (Hazlitt's *Dodsley*, iv. 77), *ante* 1566; in Whetstone's *Promos and Cassandra* (pt. i.), iv. vii. (1578); Day, *Blind Beggar*, 1600; Heywood, *Fair Maid of Exchange*, 1607, etc., etc.; and as late as Smollett's *Humphrey Clinker* (Letter, September 17, 1771). "Abate" means to omit, except. Ben Jonson refers to the above saying in *Tale of a Tub*, II. i.: "Go to, I will not *bate* him an ace on 't," that is to say, I will concede or withdraw nothing. See Nares; and for *bate* see *The Tempest*, II. i. 109. "*Abate a throw*" means, reduce or take away the players by one. See next note.

538. *novum*] A game at dice, properly called *novum quinque*, from the two principal throws being nine and five (Schmidt). Compare Greene's *Tu Quoque*, or *The City Gallant*, 1614 (Hazlitt's *Dodsley*, xi. 219), referred to by Nares: "By the cross of these hilts, I 'll never play at gleek again whilst I have a nose on my face; I smell the knavery of the game. . . . *Spendall.* Change your game for dice; we are a full number for Novum." They were six in number, which being reduced by one "throw" (or player) becomes five, as in the text. Nevertheless, Furness says this line is "an obscurity quite dark enough to justify the Globe edition's obelus." Dekker mentions the game in *The Belman of London* (Grosart, iii. 120), 1608. He says the principal use of the cheating dice known as langrets was at novum. And at p. 122: "some that will not play a groate at *Novum* will lose a hundred pound at Hazard, and he that will not lose a shilling at Dyce, will play away his patrimony at Cardes." This tract of Dekker's is a rehash of Harman's *Caveat* and a tract by Mihil Mumchance attributed formerly to Greene, and dated 1592.

the whole world again] Compare *The Shepherdess Felismena* (Yonge's trans. of Montmayor's *Diana*) (*Shakes. Lib.* p. 293, ed. 1875): "there was not such a master in *the whole worlde againe.*" See also *Richard III.* I. ii. 46.

542. *libbard's head*] leopard's head. "In old French, the language alike of heraldry and of our early statutes, the term leopart means a lion passant guardant. . . . The *leopard's head*, therefore, is properly the head of a lion passant guardant, which in fact is a lion's front face" (Cripps' *Old English Plate*, p. 46, 1891). Theobald quoted Cotgrave: "*Masquine.* The representation of a *lion's head*, &c., upon the elbow, or knee of some old-fashioned garments." In Sherwood's *English-French Dictionary* (1672) this is given "A *libbard's head* (on the knees or elbows . . .), *Masquine.*" See note at "vane," IV. i. 93 for a more realistic suggestion.

544. *Pompey . . . Big*] See *Measure for Measure*, II. i. 230 (and note, Arden edition). See "*Pompey* the *Huge*," line 675, below, note.

547. *targe*] shield. Common in earlier writers.

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And travelling along this coast, I here am come by chance,
And lay my arms before the legs of this sweet lass of France.
If your ladyship would say, "Thanks, Pompey," I had done.

Prin. Great thanks, great Pompey.

Cost. 'Tis not so much worth; but I hope I was perfect.
I made a little fault in "Great."

Biron. My hat to a halfpenny, Pompey proves the best Worthy.

Enter Sir NATHANIEL *for Alexander.*

Nath. When in the world I liv'd, I was the world's commander;
By east, west, north, and south, I spread my conquering might:
My scutcheon plain declares that I am Alisander,—

Boyet. Your nose says, no, you are not; for it stands too right.

Biron. Your nose smells "no," in this, most tender-smelling knight.

Prin. The conqueror is dismay'd. Proceed, good Alexander.

559. *this,*] *his* Q 1; *this* Ff, Q 2.

554. *My hat to a halfpenny*] Halliwell quotes from Lodge, *Wits Miserie* (p. 63), 1596: "Hee is the only man living to bring you where the best licour is, and it is *his hat to a halfe penny* but hee will be drunke for companie." See note at "I'll lay *my head to any good man's hat*" (I. i. 291). Biron seems to be fond of betting in hats. Caps were commoner in this connection; perhaps earlier.

558. *nose . . . stands too right*] refers to a well-known physical peculiarity of Alexander. Compare North's *Plutarch*, 1579: "Lysippus . . . hath perfectly drawn and resembled Alexander's manner of holding his neck, somewhat hanging down towards the left side" (Temple edition, vii. 5). And in De la Primaudaye's *French Academy*, 1577 (trans. T. B., chap. xiii. [1586]): "Wee reade that Alexander the Great and Alphonsus, King of Arragon, having each of them somewhat a wry necke, this by nature, the other through custome, the flatterers and courtiers held their necks on the one side, to counterfeit that imperfection." This part of the *French Academy* has been utilised by Robert Greene, and the above passage will be found in his *Tritameron*, part ii. (1587) (Grosart, iii. 148). Puttenham refers to the feature in *The Arte of English Poesie* (Arber, p. 302), 1589: "It was misliked in the Emperor Nero, and thought uncomely for him to counterfet Alexander the Great, by holding his head a little awrie, and neerer toward the tone shoulder, because it was not his owne naturall." Steevens first drew attention to this point.

559. *Your nose smells "no"*] Compare again North's *Plutarch*, *ut supra*: "I remember I read also in the commentaries of Aristoxenus, that his skin had a marvellous good savour, and that his breath was very sweet, insomuch that his body had so sweet a smell of it self, that all the apparel he wore next unto his body, took thereof a passing delightful savour." "Most tender-smelling" is therefore a very fitting description. Douce noticed this allusion.

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Nath. When in the world I liv'd, I was the world's commander,—

Boyet. Most true; 'tis right: you were so, Alisander.

Biron. Pompey the Great,—

Cost. Your servant, and Costard.

Biron. Take away the conqueror, take away Alisander.

Cost. [*To Nathaniel.*] O! sir, you have overthrown Alisander the conqueror. You will be scraped out of the painted cloth for this: your lion, that holds his poll-axe sitting on a close-stool, will be given to Ajax: he will be the ninth Worthy. A conqueror, and afeard to speak! run away for shame, Alisander. [*Nathaniel retires.*] There, an't shall please you: a foolish mild man; an honest man, look you, and soon dashed! He is a marvellous neighbour, in sooth, and a very good bowler; but, for Alisander,

571. *afeard*] Q 1; *afraid* Ff, Q 2. 572. [*Nath. retires*] Capell. 574, 575. *in sooth*] Ff, Q 2; *faith* Q 1.

568. *painted cloth*] cloth or canvas, variously painted in oil, and used as hangings, or for decoration, or in forming partitions in interiors. This may be taken as the exact sense here, on account of the words "scraped out," but the term was also used of the arras or tapestry (in spite of Dyce's *Glossary*) which formed the hangings in many cases. "The Nine Worthies" was a favourite subject: "Thou woven Worthy in a piece of arras Fit only to enjoy a wall" (*The Double Marriage*, IV. iii. [Dyce's *Beaumont and Fletcher*, vi. 387]). Alexander was the chiefest worthy. Compare Whitlock, *Zootomia* (p. 171), 1654, quoted by Nares: "That Alexander was a souldier, *painted cloths* will confesse; the painter dareth not leave him out of the nine worthies."

568, 569. *lion . . . close-stool*] In Gerard Leigh's *Accedens of Armorie*, 1591, the arms of the worthies are given: "The fourth was Alexander, the which did beare Geules, a lion or, seiante in a charger, holding a battle-ax argent" (fol. 23). Tollet quoted this; see Steevens' *Shakespeare*, 1793.

570. *Ajax*] punning on *a jakes*, an old name for a privy. The word occurs again in *King Lear*, II. ii. 72. The quibble became very common from the title of a work by Sir John Harington, *The Metamorphosis of Ajax*, 1596. See Nashe's *Works* (Grosart, iii. 55). "The pithie tractate of *Ajax*," as Henry Hutton calls it, is constantly referred to by contemporary writers. Sir John was forbidden the Court for it, but in 1598 his friend Robert Markham wrote to him, saying, "Your book is almost forgiven and I may say forgotten, but not for its lacke of wit or satyr . . . and tho' her Highness signified displeasure in outward sort, yet did she like 'the marrow of your book'" (*Nugæ Antiquæ*, ii. 287) (1779). Sir John Harington may have borrowed his quibble from this passage, but likely enough it was common property earlier.

573-575. *an honest man . . . and a very good bowler*] Furnivall found this saying, "*An honest man and a good bowler*," in Clarke's *Paræmiologia*, 1639 (*Centurie of Prayse*). Like Thomas Fuller, M.D., and Ray, Clarke turned over his Shakespeare to fill his lists.

574. *dashed*] dispirited, disheartened. See above, line 462, for a slightly different use. Compare *Othello*, III. iii. 214.

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—alas! you see how 'tis,—a little o'erparted. But there are Worthies a-coming will speak their mind in some other sort.

Prin. Stand aside, good Pompey.

Enter HOLOFERNES *for Judas, and* MOTH *for Hercules.*

Hol. Great Hercules is presented by this imp,
Whose club kill'd Cerberus, that three-headed canis;
And, when he was a babe, a child, a shrimp,
Thus did he strangle serpents in his manus.
Quoniam he seemeth in minority,
Ergo I come with this apology.
Keep some state in thy exit, and vanish. [*Moth retires.*
Judas I am,—

Dum. A Judas!

Hol. Not Iscariot, sir.
Judas I am, ycleped Maccabæus.

Dum. Judas Maccabæus clipt is plain Judas.

Biron. A kissing traitor. How art thou prov'd Judas?

576. *'tis,*] Johnson, Cambridge; *'tis* Q 1, Ff; *it's* Q 2; *'tis;* Capell, Steevens. 581. *canis*] Rowe, Cambridge; *canus* Qq, Ff. 592. *prov'd*] F 2; *proud* Q 1; *prou'd* F 1, Q 2.

576. *o'erparted*] given too difficult a part. Compare Ben Jonson, *Bartholomew Fair*, III. i. (1614) (Cunningham's *Gifford*, ii. 174 *b*): "*Quarlous.* How now, Numps! almost tired in your protectorship, *overparted, overparted?*" *New Eng. Dict.* quotes this.

580, 581. *Hercules . . . club*] See note at v. i. 110. Hercules with his club was another favourite in the painted cloth, or "worm-eaten tapestry," the tailors' libraries of the day. See *Much Ado About Nothing*, III. iii. 145, 146. See an example of "the forces of *Hercules*" introduced, in mummery, at IV. i. 93 (note).

580. *imp*] See I. ii. 5 (note).

582. *shrimp*] Compare *1 Henry VI.* II. iii. 23. Craig quotes from Higgins, *Nomenclator* (1585), in a note at that passage in the Little Quarto Shakespeare. A term of contempt still in use in the north of Ireland, properly applied to a diminutive, scraggy person. Gabriel Harvey uses it in *Pierce's Supererogation* (Grosart, ii. 46), 1592: "Agrippa was an urcheon, Copernicus a *shrimpe*, Cardan a puppy, Scaliger a baby, Paracelsus a scab, Erastus a patch, Sigonius a toy, Cuiacius a patch to this Termagant." And in *How a Man may Chuse a Good Wife* (Hazlitt's *Dodsley*, ix. 40), 1602: "That *shrimp*, that spindle-shank, that wren, that sheep biter, that lean chitty-face." See, too, Ben Jonson, *Love's Welcome at Welbeck;* and *Narcissus*, edited by Miss M. Lee, p. 7 (1602).

589. *Not Iscariot*] From John xiv. 22, as Furnivall notes.

591. *clipt*] The two senses, to shear and to embrace, are quibbled with, as well as the word-play with "cleped."

592. *A kissing traitor*] A "Judas kiss" became proverbial at an early date. Compare *The Booke in Meeter of Robin Conscience* (Hazlitt, *Early Popular Poetry*, iii. 245), *circa* 1550: "And that

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Hol. Judas I am,—
Dum. The more shame for you, Judas.
Hol. What mean you, sir?
Boyet. To make Judas hang himself.
Hol. Begin, sir; you are my elder.
Biron. Well follow'd: Judas was hang'd on an elder.
Hol. I will not be put out of countenance.
Biron. Because thou hast no face.
Hol. What is this?
Boyet. A cittern-head.
Dum. The head of a bodkin.

you have given him many a Judas *kisse* Your act will declare how you have done amisse." And see Greene's *Arbasto* (Grosart, iii. 211), 1584; and G. Harvey, *Notable Letter*, 1593.

597. *you are my elder*] a proverbial bit of chaff. Compare Lyly's *Endymion*, II. ii.: "*You will be mine elder*, because you stand upon a stoole." And see *Comedy of Errors*, v. i. 420. Still in use?

598. *Judas . . . elder*] An old legend. Dyce quoted *Sir John Mandevill* (p. 112, ed. 1725), 1364: "And faste by, is zit the Tree of Eldre, that Judas henge him selfe upon, for despeyt that he hadde, when he solde and betrayed our Lorde." See also *The Vision of Piers the Plowman* (edited Skeat, i. 26): "*Judas* he japed with the Iewes seluer, And on an *ellerne* tree hongede him after." And in Shakespeare's time in Marlowe, *Jew of Malta*, IV. vi. 72 (Bullen): "The hat he wears *Judas* left under the *elder* tree when he hanged himself"; and Ben Jonson, *Every Man out of his Humour*, IV. iv: "He shall be your *Judas*, and you shall be his *elder*-tree to hang on." Brand quotes from Gerard's *Herbal*, ed. Johnson, p. 1428: "The *Arbor Judæ* [*Cercis siliquastrum*] is thought to be that whereon *Judas* hanged himself, and not upon the *elder*-tree, as it is vulgarly said." It is doubtful, to say the least of it, if our elder grew within reach of Judas. It is not native in Palestine.

602-622. This personal description of Holofernes recalls that of Gabriel Harvey by Nashe in *Have With You to Saffron Walden* (Grosart's *Nashe*, iii. 137-138, and elsewhere). See note at IV. ii. 77-81, and Introduction. Nashe gives a woodcut of Harvey (iii. 35).

602. *cittern-head*] "The *cittern* had usually a head grotesquely carved at the extremity of the neck and finger-board" (Nares). Nares cites several parallels and compares Gargantua's lamentation for "Badebec, who had a face like a rebec" (Motteux's *Rabelais*, ii. 24). See Marston's *Scourge of Villainy* (Bullen's *Marston*, iii. 301): "Shall brainless *cittern-heads*, each jobbernoul, Pocket the very genius of thy soul?" And Dekker, *Match mee in London*, Act i. (Pearson, iv. 137): "Fidling at least half an hour on a *citterne* with a man's broken *head* at it, so that I think 'twas a barber surgeon"; and see Fletcher's *Love's Cure*: "You *cittern-head*, you ill-countenanced cur." For a description of this musical instrument, somewhat like the guitar, see Chappell's *Popular Music*, p. 101.

603. *head of a bodkin*] Bodkins, long jewelled pins for ladies' hair, appear abundantly as New Year's gifts to Queen Elizabeth from 1580 to 1590. See Nichols' *Progresses of Queen Elizabeth*, ii. 289-499. The heads or tops were various in form, often flowers in gold or small precious stones. In 1586-1587 two occur: "Item twoe *bodkins* of golde, th' one a flye, th' other a spider," and "a *bodkinne* of silver with a little ostridge of gold." They seem to have been very fashionable at this especial period. Compare here Florio's *New World of Words*: "*Puntarvolo*, a *bodkin*, a head-needle, a goldsmith's pouncer. Also a nice, a coy, or selfe-conceited fellow, a man that stands upon nice faultes, a finde-

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Biron. A death's face in a ring.
Long. The face of an old Roman coin, scarce seen.
Boyet. The pommel of Cæsar's falchion.
Dum. The carved bone face on a flask.
Biron. Saint George's half-cheek in a brooch.

606. *falchion*] *fauchion* Q 1; *faulchion* Ff, Q 2. 607. *carved bone*] *carv'd-bone* Ff, Qq.

faulte, a carper, a scrupulous, overweening man." Ben Jonson gives this name (Puntarvolo) to one of his best delineations (*Cynthia's Revels*).

604. *death's face in a ring*] Death's head rings, with the motto *memento mori*, were in early popularity. See *1 Henry IV.* III. iii. 34, 35; *Merchant of Venice*, I. ii. 55; and *2 Henry IV.* II. iv. 55. The earliest example I have found is in Greene's *Farewell to Follie* (Grosart, ix. 239), 1591: "The olde Countesse spying on the finger of Seignior Cosimo a *ring* with a *death's* head ingraven, circled with this poesie, *Gressus ad vitam.*" And see Greene's *Never Too Late* (Grosart, viii. 30) for the real thing: "I have in my cell A dead man's scull which calls this straight to mind That as this is so must my ending be."

606. *Cæsar's falchion*] I presume this is also from a painted cloth representation of Cæsar. Cæsar's sword is, however, famous in legend. Bayle says (*Dictionary of History*, ed. 1735, ii. 419, note): "I forgot an Act of Religion which is very curious. The Averni boasted to have *Julius Cæsar's sword*, and showed it still in Plutarch's time, hung up in one of their Temples. Cæsar saw it and laughed but would not suffer his Men to take it away. He considered it as consecrated Thing" (Plutarch, in *Apoph.* p. 720 E). It is a long jump from this to the days of Smollett. In *Peregrine Pickle*, chap. xxxiv. (1750), this sword is in our own country: "The company walked up hill to visit [Dover] castle, where they saw the *sword of Julius Cæsar*, and Queen Elizabeth's pocket pistol." Cæsar was much more in evidence in Elizabethan times than now; existing popularly perhaps, only in "as dead as Julius Cæsar." But in those days Cæsar's wine was at Dover (H. Peacham, in *Coryat*). Cæsar's bread (gone sour) is in Beaumont and Fletcher and in Ben Jonson. Deloney saw salt and wine in the Tower of London which had been there ever since Cæsar left it: "the wine was grown so thick it might have been cut like a jelly." Nashe mentions the wine also. Cæsar's salt beef is in Beaumont and Fletcher's *Love's Pilgrimage*. His money is in *The Jests of George Peel*. These imaginings did not arise from any pictorial Cæsar.

607. *carved bone face on a flask*] See *Romeo and Juliet*, III. iii. 132. Cotgrave has "*Flasque*, as *Flascon*; also, a *flask*, or box, for powder." There are several prints of early flasks in Demmin's *Arms and Armour* (pp. 535, 536, Bell's ed. 1877). Some are of horn of the end of the sixteenth century, of German origin, all ornamented with carved work. One is a "German primer" of this period inlaid with ivory, circular, with a grotesque central face. A page in Edwards' *Damon and Pithias* (*ante* 1566) says: "he is but a tame ruffian, that can swear by his *flask* and twich-box, and God's precious lady" (Hazlitt's *Dodsley*, iv. 67).

608. *half-cheek*] profile, side-face. The same as "half-face" in *King John*, I. i. 94.

brooch] an ornament or jewel often worn in the hat; or a badge of leather or pewter to indicate the wearer's business. Compare Dekker's *If this be not a good Play* (Pearson, iii. 289): "The cittie water-bearers (trimly dight) With yellow oaken tankards (pind upright) Like *brooches* in their hats." The badge of a servant was usually worn on the sleeve. Dekker mentions the brooch in the hat again in *Satiromastix* (Pearson, i. 217). See Nares; and *All's Well that Ends Well*, I. i. 171.

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Dum. Ay, and in a brooch of lead.
Biron. Ay, and worn in the cap of a toothdrawer.
And now, forward; for we have put thee in countenance.
Hol. You have put me out of countenance.
Biron. False: we have given thee faces.
Hol. But you have outfaced them all.
Biron. An thou wert a lion, we would do so.
Boyet. Therefore, as he is an ass, let him go.
And so adieu, sweet Jude! nay, why doth thou stay?
Dum. For the latter end of his name.
Biron. For the ass to the Jude? give it him:—Jud-as, away!
Hol. This is not generous, not gentle, not humble.
Boyet. A light for Monsieur Judas! it grows dark, he may stumble. [*Holofernes retires.*
Prin. Alas! poor Maccabæus, how hath he been baited.

Enter ARMADO *for Hector.*

Biron. Hide thy head, Achilles: here comes Hector in arms.
Dum. Though my mocks come home by me, I will now be merry.
King. Hector was but a Troyan in respect of this.

616. *as he is an ass*] Q 2, Ff 3, 4; *as he is, an ass* Q 1, Ff 1, 2. 627, 664. *Troyan*] Qq, Ff; *Trojan* Rowe, etc.

609, 610. *brooch of lead . . . in the cap of a toothdrawer*] Compare Taylor, *Wit and Mirth* (Hindley's repr. p. 62), 1630: "In Queen Elizabeth's dayes, there was a fellow that wore a *brooch in his hat like a toothdrawer*, with a Rose and Crown and two letters." Halliwell quoted this.

612. *out of countenance*] See above, line 272, for a reference to Puttenham. *New Eng. Dict.* has an earlier example than *Love's Labour's Lost.*

615, 616. *lion . . . ass*] Suggested by Æsop's fable of the ass in the lion's skin. Compare Nashe, *Foure Letters Confuted* (Grosart, ii. 226), 1593: "steale Tully, steale, Tully, away with the *Asse* in the *Lion's* skinne." And Ben Jonson, *Case is Altered*: "put off this *lion's* head, your *ears* have discovered you." The application of the fable is generally as here, when the lion is found to be an ass he is told to clear out. Another quibble is suggested here by Furnivall, from Heywood's *Proverbs and Epigrams*, 1562 (Spenser Soc. p. 92): "An *ass* was given to a rapacious governor named Jude," etc. A standing joke. Lyly has the same quibble on the name Mydas (iv. 1).

617. *adieu . . . Jude*] Compare the quibbling at III. i. 127, 128, on *adieu* and *Jew.*

620. *humble*] "courteous, benevolent, kind" (Schmidt). The context suggests this meaning, but no such sense is admitted in *New Eng. Dict.* See line 726 below.

621. *Monsieur Judas*] The frequent use of "Monsieur" reminds us we are in France.

622. *Maccabæus . . . baited*] An early example of Jew-baiting.

625. *come home*] return whence they started.

by me] in my case. Compare "I would thou hadst done so by Claudio" (*Measure for Measure*, v. i. 473) (Schmidt).

627. *Troyan*] merely an ordinary kind of good fellow. See line 664 below.

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Boyet. But is this Hector?
King. I think Hector was not so clean-timbered.
Long. His leg is too big for Hector.
Dum. More calf, certain.
Boyet. No; he is best indued in the small.
Biron. This cannot be Hector.
Dum. He 's a god or a painter; for he makes faces.
Arm. "The armipotent Mars, of lances the almighty,
Gave Hector a gift,"—
Dum. A gilt nutmeg.

630. *Hector*] Ff, Q 2; *Hectors* Q 1; *Hector's* Capell, Cambridge. 632. *in*] *with* Ff 3, 4. 637. *A gilt nutmeg*] Ff, Q 2; *A gift nutmeg* Q 1.

629. *clean-timbered*] well-built. Compare Ben Jonson, *Every Man out of his Humour*, Induction: "O, good words, good words; a *well-timbered* fellow, he would have made a good column"; and Greene, *A Quip for an Upstart Courtier* (Grosart, xi. 290): "His Comrade that bare him company was a iolly light *timber'd* Iack a Napes." Halliwell refers to *Nomenclator*, 1585, for a "slender *timber'd* fellowe."

631. *calf*] fool; as well as part of leg.

632. *small*] the part of the leg below the calf (Schmidt). The expression occurs twice in Sidney's *Arcadia* (*ante* 1586): "in her going, one might sometimes discern the *small* of her leg, which, with the foot, was dressed in a short pair of velvet buskins" (bk. i.) (repr. 1898, p. 64); and in bk. v.: "Pyrocles came out led by Sympathus, clothed after the Greek manner in a long coat of white velvet reaching to the *small* of his leg" (p. 456). Craig gives me a reference to Hakluyt (Maclehose ed. vi. 4): "about their armes and *smalles* of their legs they have hoops of golde" (*Voyage of John Eldred*, 1583).

634. *He's . . . faces*] Proverbial, in Fuller's *Gnomologia*. See *Mery Tales, Wittie Questions and Quicke Answeres, Very pleasant to be Readde*, 1567 (*circa* 1540), edited W. C. Hazlitt, 1864, pp. 106-107; and Taylor, *The Sculler*, 1612 (iii. 22 [1630]).

635. *armipotent*] a title of Mars. It occurs in Chaucer's *Knight's Tale*, ii. 24: "Ther stood the tempul of Marz *armypotent*."

637. *gilt*] A sense of *gild*, equivalent to the old cookery term "endore," which seems to have escaped the dictionaries and commentators. The term is used by Hugh Plat (*Delights for Ladies*), 1600; *The Art of Preserving* (ed. 1611): "a, 13. The making of sugar-plate, and casting thereof in carved moldes. . . . Set it (the paste) against the fire till it bee dry on the inside, then with a knife get it out as they used to doe a dish of butter, and drie the backside, then *gilde* it on the edges with the white of an egge laide round about the brim of the dish with a pensile, and presse the gold downe with some cotton, & when it is drie skew or brush off the golde with the foote of an Hare or Conie." Probably, though not so stated, saffron was used. See Theophilus' *Arts of the Middle Ages*, translated by R. Hendrie, 1847, p. 41 and elsewhere; and see *New Eng. Dict.* (*Endore*). No gold was used in this gilding. Was there ever any in the "*gilded pill*"? There is another example in Hugh Plat (*op. cit.*): "a, 16. To make Jumbolds . . . then take a feather and *gild* them, then put them again into the oven." An earlier illustration occurs in *The Secretes of Alexis of Piemont*, translated by William Warde, 1568 (p. 93, The Fift Booke): "To make a licour that maketh a golden colour without golde. Another licour of the colour of golde for to write, and to *gilte* yron, woode, glasse, bone and other like thyngs." Yolk of egg, quicksilver and salt armoniak are the ingredients. Hence the gilded rosemary, gilt wheat, gilded bride-branches, etc., of Ben Jonson

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Biron. A lemon.
Long. Stuck with cloves.
Dum. No, cloven.
Arm. Peace!

"The armipotent Mars, of lances the almighty,
Gave Hector a gift, the heir of Ilion;

641. *Peace!*] omitted Ff, Q 2.

and others. And in Nichols, *Progresses*, ii. 78: "a greate pye of quynses and wardyns *guilt*" (1577-8).

637. *gilt nutmeg*] Compare Ben Jonson, *The Gipsies Metamorphosed*, 1621: "I have lost an inchanted *nutmeg*, all *gilded* over, was inchanted at Oxford for me, to put in my sweetheart's ale a mornings." In a note to this passage, Gifford says "the practise of *gilding nutmegs* however strange it may appear was sufficiently common." "A *guilded nutmeg*, and a race of ginger," occurs in the *Affectionate Shepherd* (Barnfield, 1594), and in many other poems of that age. These "many other poems" await discovery. But gilt nutmegs are met with later sometimes. In an *Account of Receipts* (*Harleian Miscellany*, vii. 159) "A dozen of *gilt nutmegs*" occurs in 1660. Halliwell quotes from Dryden's *Enchanted Island*, ed. 1676, p. 15: "This will be a doleful day with old Bess: she gave me a *gilt nutmeg* at parting." One of these references is mine, and no more have been advanced. The little silver, or silver-gilt, nutmeg holders, double-lidded, with a grater inside, are familiar enough of the Queen Anne and Georgian period. These are mentioned by Congreve (*Love for Love*, II. iii.), 1695: "a little *nutmeg* grater [silver] which she had forgot in the caudle cup"; and in Tom Browne (*Letters from the Dead*, pt. iii., *circa* 1700): "plundered me of a silver spoon and *nutmeg* grater." No doubt the nutmeg lasted a long time, a slight sprinkle of the strong flavour being sufficient in ale, port-wine, etc. The gilding may have been a preservative from the effects of atmosphere, from dust, and also ornamental. Compare the abundantly mentioned "*gilded* rosemary"; and see last note.

638, 639. *lemon. Stuck with cloves*] Oranges were more commonly used in this manner, but oranges and lemons seem to have been used indiscriminately for the same purposes. In the little volume of Hugh Plat, quoted from at line 637, in the receipt (b, 4) for "Spirit of Wine," etc., "*Lemmon* or Orenge pils" are used; and elsewhere, marmalade is made of oranges or lemons: "(a, 41). Take ten *Lemmons* or Oranges and boyle them with halfe a dozen pippins," etc. But we are happily told what the use of the orange stuck with cloves was. It was, like the nutmeg, for the ale. See (a, 32): "*Divers excellent kindes of bottle Ale.* . . . I cannot remember that ever I did drinke the sage ale at any time, as that which is made by mingling two or three droppes of the extracted oyle of sage with a quart of Ale. . . . The like is to bee done with the oyle of Mace or Nutmegs. But if you will have a right gossips cup that shall farre exceede all the ale that ever Mother Bunch made . . . tunne halfe a pinte of white Ipocras. . . . Some commende the hanging of roasted Oranges *prickt full of cloves* in the vessell of ale, till you finde the taste thereof sufficientlie graced to your owne liking." Halliwell quotes from Bradwell, 1636, that a lemon stuck with cloves was a good thing to smell occasionally against pestilence; and Dr. Rawlinson states that the executioner of Charles I. found an orange full of cloves in the king's pocket. More to the purpose is Steevens' extract from Lupton's *Notable Things*: "Wine wyll be pleasant in taste and flavour, if an orenge or a *lymon* (*stickt round about with cloaves*) be hanged within the vessell that it touch not the wyne. And so the wyne wyll be preserved from foystines and evyll savor" (ii. 36 [1595]). The alliance between the orange and clove is very often referred to. Compare Ben Jonson's characters Orange and Clove, in *Every Man out of his Humour*.

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A man so breathed that certain he would fight; yea
From morn till night, out of his pavilion.
I am that flower,"—

Dum. That mint.

Long. That columbine.

Arm. Sweet Lord Longaville, rein thy tongue.

Long. I must rather give it the rein, for it runs against Hector.

Dum. Ay, and Hector 's a greyhound.

Arm. The sweet war-man is dead and rotten; sweet chucks, beat not the bones of the buried; when he breathed, he was a man. But I will forward with my device. Sweet royalty, bestow on me the sense of hearing.

Prin. Speak, brave Hector; we are much delighted.

644. *fight; yea*] Qq, Ff, Steevens, Cambridge, Globe; *fight ye* Rowe (ed. 2), Dyce, etc. 652, 653. *when he . . . man*] Q 1, Capell *et seq.*; omitted Ff, Q 2. 655. [*Biron steps to Costard and whispers him*] Capell; [*Biron whispers Costard*] Steevens, Craig; omitted Cambridge, Globe.

644. *breathed*] in such good wind and condition that he would fight, yea from morn to night. The alteration to "ye" enfeebles the sense. For "breathed" see *Taming of the Shrew*, Induction, ii. 50; *Venus and Adonis*, 678, etc. Compare the old play of *The Taming of a Shrew*, 1594 (*Shakes. Lib.* 1875, p. 165), 1. i.: "Make the long *breathde* Tygre broken winded"; and Gascoigne's *The Hermit's Tale* (Nichols, i. 557), 1575: "My vaunting vayne being nowe pretyly well *breathed*"—that is to say, exercised.

646. *columbine*] Compare *A Twelfe Night Merriment* (*Narcissus*), 1602 (ed. M. Lee, 1893): "Looke, O thou flower of favour, thou marigold of mercye and *columbine* of compassion, looke, O loke on the dolourous dewe dropps distilld from the limbeckes or loopeholes of their eyes." A very popular flower at this time. Parkinson tells us they were "carefully noursed up in our gardens, for the delight both of their forme and their colours." It was used to pattern from in embroidering: "One pettycote of white sarcenett, embrothered all over with venyce silver plate, and some carnacion silke like *columbines*" (*New Year's Gifts to Queen Elizabeth* [Nichols, iii. 446], 1600).

650. *Hector . . . greyhound*] This name is given in a "Catalogue of some general Names of Hounds and Beagles" in *The Gentleman's Recreation*, by Nicholas Cox, p. 14, ed. 1721. This list of 105 names comprises our most familiar hound-names to this day. Hector is the only H.

651. *war-man*] See *The Troublesome Raigne of King John*, 1591 (*Shakes. Lib.* 1875, p. 294): "Here comes the *warmen* all." And again at pp. 306, 308.

dead and rotten] Not again in Shakespeare. See Harrison's *Description of England*, bk. ii. chap. iii. (New Shakes. Soc. p. 88), 1577-1587: "I tell you, sirs, that I judge no land in England better bestowed than that which is given to our universities; for by their maintenance our realme shall be well governed when we be *dead and rotten*." A speech of King Henry the Eighth.

652. *chucks*] See v. i. 103.

655. The stage-direction inserted here by Capell was for the purpose of enabling Costard to obtain his information about Jaquenetta's condition.

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Arm. I do adore thy sweet grace's slipper.
Boyet. Loves her by the foot.
Dum. He may not by the yard.
Arm. "This Hector far surmounted Hannibal,"—
Cost. The party is gone: fellow Hector, she is gone; she is two months on her way.
Arm. What meanest thou?
Cost. Faith, unless you play the honest Troyan, the poor wench is cast away: she's quick; the child brags in her belly already: 'tis yours.
Arm. Dost thou infamonize me among potentates? Thou shalt die.
Cost. Then shall Hector be whipped for Jaquenetta that is quick by him, and hanged for Pompey that is dead by him.

661. *The party is gone*] In italics as a stage-direction Qq, Ff.

664. *Troyan*] "Trojan" generally stood for a "good fellow" amongst Shakespeare's contemporaries, and see *1 Henry IV.* II. i. 77. This is the sense here also, but hardly in *Henry V.* v. i. 20, 32, unless Pistol means by "base *Trojan*," thou disgrace to good fellows. See line 627, above, for another slang example. References may be given to Ben Jonson, *Every Man in his Humour*, IV. ii; Dekker, *Gentle Craft* (Pearson, p. 42); Heywood, *Woman Killed with Kindness;* Marston, *Pasquil and Katherine;* Kemp, *Nine Daies Morrice*, etc. In all these the name is friendly, or gives the idea of some liking. See Wheatley's note to Jonson's play. The term is in common use provincially. Golding (Ovid, *Metamorph.* xii. 70-73) gives "Troyan" for the noun, "Trojan" for the adjective spelling, but he varies elsewhere. Wheatley says: "The national liking for the Trojans probably originated in the once prevalent notion that Brut, the descendant of Æneas, was the founder of the British people; but Mr. Jerram thinks that the idea of trustiness may have originated from the fidus Achates." A note on this word is pardonable since there seems to be no earlier trivial use. Nashe attacked Richard Harvey (Grosart's *Nashe*, ii. 124, 125, etc.) as "Dick the true brute, or noble Trojan, or Dick that hath vow'd to live and die in defence of Brute, and this our Iles first offspring from the Troians." R. Harvey "had written an antiquarian work on the descent of Brutus on our island. The party also who at the University attacked the opinions of Aristotle were nicknamed the *Trojans*, as determined enemies of the *Greeks*" (Disraeli, *Calamities of Authors*, p. 129, ed. 1859). Another slight link between this play and the Harvey tribe of pedants. See Introduction, and notes at *Novi hominem tanquam*, v. i. 9, and at IV. ii. 74, 77, and elsewhere.

667. *infamonize*] Armado's perversion of "infamize," to defame. Nashe, who was great at verbs in *ize* (see III. i. 45), seems to have coined "infamize": "There is no other unlascivious use or end of poetry, but to *infamize* vice and magnifie vertue" (*Foure Letters Confuted* [Grosart, ii. 218], 1592-1593). He has it again later in *Have With You to Saffron Walden* (Grosart, iii. 45), 1596: "Baffful and *infamize* my name when I am in heaven." Gabriel Harvey, Nashe's antagonist, seized on it in his list of expressions from Nashe held up to ridicule in *Pierce's Supererogation* (Grosart, ii. 276), 1593: "*infamizers* of vice." This is a reply to Nashe's *Foure Letters Confuted. New Eng. Dict.* has not got this right, and it is of some interest here.

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Dum. Most rare Pompey!
Boyet. Renowned Pompey!
Biron. Greater than great, great, great, great Pompey! Pompey the Huge!
Dum. Hector trembles.
Biron. Pompey is moved. More Ates, more Ates! stir them on! stir them on!
Dum. Hector will challenge him.
Biron. Ay, if a' have no more man's blood in 's belly than will sup a flea.
Arm. By the north pole, I do challenge thee.
Cost. I will not fight with a pole, like a northern man: I'll slash; I'll do it by the sword. I pray you, let me borrow my arms again.
Dum. Room for the incensed Worthies!
Cost. I'll do it in my shirt.
Dum. Most resolute Pompey!
Moth. Master, let me take you a button-hole lower. Do

678. *on! stir*] Rowe; *or stir* Qq, Ff. Cambridge.

684. *pray*] Ff, Q 2; *bepray* Q 1,

675. *Pompey the Huge*] See above, line 544. Marston recalls this in *The Malcontent*, I. i. (1604): "And run the wildgoose-chase even with *Pompey the Huge*." Noted in Furnivall's *Centurie of Prayse*. Pompey the mighty. See note to *Timon of Athens*, I. ii. 51 (Arden edition).

681. *sup a flea*] Compare *Twelfth Night*, III. ii. 61. For "sup" used transitively, see *Taming of the Shrew*, Induction, i. 28.

683. *fight with a pole, like a northern man*] "Out of the north all ill comes forth." See *Othello*, V. ii. 218 (Arden edition, pp. 244, 245, note). I am not satisfied there is any reference here to the quarter-staff, as Halliwell suggested, which was expressly a Devonshire and western game. See *New Eng. Dict.* for quotation from *Dicke of Devonshire*, 1626, who calls it "my own country weapon"; and see Strutt's *Sports and Pastimes* for further proof. The reference is rather to outlaws and thieves. Borde says, speaking of "a Scotishe man" (*Boke of Knowledge*, chap. iv. [1542]): "In these partyes be many out lawes and strong theeves, for much of their lyving standeth by stelyng and robbyng." Add to this what Harrison says (*Description of England*, bk. ii. chap. xvi. [1577-1587]): "I might here speake of the excessive staves which diverse that travell by the waie doo carrie upon their shoulders, whereof some are twelve or thirteen foote long, beside the pike of twelve inches: but as they are commonlie suspected of honest men to be theeves and robbers, or at the least scarse true men which beare them; so by reason of this . . . no man travelleth by the waie without his sword, or some such weapon." The quarter-staff was about half the length of these staves. The pole here is that of the border reavers.

689. *take you a button-hole lower*] help you off with your garment, with a reference to the proverbial phrase meaning to humiliate one. Moth means that he will expose his poverty of underwear. Compare Lyly, *Endymion*, III. iii.: "He hath taken his thoughts a *hole lower* and saith, seeing it is the fashion of the world, he will vaile bonet to beautie." And Nashe,

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you not see Pompey is uncasing for the combat? What mean you? you will lose your reputation.

Arm. Gentlemen and soldiers, pardon me; I will not combat in my shirt.

Dum. You may not deny it; Pompey hath made the challenge.

Arm. Sweet bloods, I both may and will.

Biron. What reason have you for 't?

Arm. The naked truth of it is, I have no shirt. I go woolward for penance.

Boyet. True, and it was enjoined him in Rome for want of linen; since when I 'll be sworn he wore none but a dishclout of Jaquenetta's, and that he wears next his heart for a favour.

Enter Monsieur MARCADE, *a Messenger.*

Mar. God save you, madam!

Prin. Welcome, Marcade,
But that thou interrupt'st our merriment.

702. *he*] Ff, Q 2; *a'* Q 1. 705-708. Prose in Qq, Ff.

Pierce Penilesse (Grosart, ii. 77): "The haire shirt will chase whordome out of their boanes, and the hard lodging on the boards, take their flesh downe *a button hole lower*." It meant "take one down a peg." See Cotgrave in v. "*Mettre de l'eau dedans le vin là.* To temper, cool, tame or *take a hole lower*." Compare also "*Serrer le bouton à*" in Cotgrave, an equestrian expression, which occurs in T. B.'s translation of Primaudaye's *French Academy*, chap. xlix. (1586). In Chapman's *Humerous Days Mirth* (Pearson, i. 66), 1599, it occurs again: "Decline me, or *take me a hole lower*, as the prouerbe is."

690. *uncasing*] undressing.

696. *bloods*] gallant fellows. Occurs again in *Julius Cæsar* and *King John*. Greene has it in *The Carde of Fancie* (Grosart, iv. 179), 1587: "Three of the boldest *blouds* in Alexandria were not able to abide the force of Clerophontes."

698. *naked truth*] See *1 Henry VI.* II. iv. 20. Sidney has the expression earlier, in *Arcadia*, bk. v. (repr. p. 458): "'Pardon me, most honoured judge,' saith he, 'since I tell you in the sacred exercise of justice the *naked truth* freely set down.'" [I regret having been led astray by this spurious reprint: Sidney's words are "truth nakedly and freely set down" (1739 ed. iii. 33).]

698, 699. *no shirt . . . go woolward for penance*] "*Wolwarde*, without any lynnen nexte ones body (*Sans chemyse*)" (Palsgrave, 1530). See Skeat's edition of *Piers the Plowman* (ii. 247) and Nares, where the word is well explained: "Dressed in wool only, without linen, often enjoined by way of *penance*." See a quotation from Nashe at line 689 for the similar penance of a hair shirt. Nashe has the passage in the text also, which was evidently a standard joke: "Such as have but one *shirt* shall *go woolward* till [while] that be a washing" (*A Wonderfull Prognostication* [Grosart's *Nashe*, ii. 158], 1591). Farmer quotes from Lodge's *Wits Miserie*, 1596: "When his *shirt* is a washing then he goes *woolward*." And Steevens, from Rowland's *Letting of Humous Blood*, 1600: "His *shirt's* a washing: then hee must *goe woollward*." Nares has it from *Witts Recreations*, 1641.

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Mar. I am sorry, madam; for the news I bring
Is heavy in my tongue. The king your father—
Prin. Dead, for my life!
Mar. Even so: my tale is told.
Biron. Worthies, away! The scene begins to cloud.
Arm. For mine own part, I breathe free breath. I have seen the day of wrong through the little hole of discretion, and I will right myself like a soldier.
[*Exeunt Worthies.*
King. How fares your majesty?
Prin. Boyet, prepare: I will away to-night.
King. Madam, not so; I do beseech you, stay.
Prin. Prepare, I say. I thank you, gracious lords,
For all your fair endeavours; and entreat,
Out of a new-sad soul, that you vouchsafe
In your rich wisdom to excuse or hide
The liberal opposition of our spirits,
If over-boldly we have borne ourselves
In the converse of breath; your gentleness
Was guilty of it. Farewell, worthy lord!

713. *day*] *days* Warburton's note. *wrong*] *right* Warburton. 719. *entreat,*] *entreat*: Q 1; *entreats*: Ff; *intreats*: Q 2.

712-714. *I have seen . . . soldier*] Armado's character receives in this speech a pathetic touch to his credit that has not been noticed. He has been publicly insulted, and his sinfulness has found him out; and he resolves to reform and do justice to himself and Jaquenetta as a soldier, a man of honour, should. See for the result his next speech, as evidence of his reformation (at line 871): "I am a votary: I have vowed to Jaquenetta to hold the plough for her sweet love three years." This is what Armado refers to; there is no renewal here of the preceding paltry quarrel; his thoughts were as much deeper as they were more creditable. "The little hole of discretion" may be made clearer if we give Sense 2, *New Eng. Dict.*, "judgment of others," to the word "discretion," a not uncommon early use.

713. *seen the day . . . little hole*] An "old saw," equivalent to "I am no fool." Armado's application is, as might be expected, somewhat stilted. Compare Heywood's *Proverbs* (ed. Sharman, p. 45), 1546: "I *see day* at this *little hole*. For this bood [bud] sheweth what fruite will follow"; and North, *Doni's Philosophie* (Jacobs' ed. p. 196), 1570: "My L. Mayor that had many times put his finger in the fire before . . . and that could *spie day at a little hole*"; and Gabriel Harvey, *Letters* (Grosart, i. 138), 1573-1580: "being on that can as soone as an other *spye lighte at a little hole*"; and Lyly, *Euphues and his England* (Arber, p. 318), 1580: "I can *see day at a little hole*, thou must halt cunningly if thou beguile a Cripple"; and as late as Ravenscroft, *Canterbury Guests*, v. 5 (1695), and Tom Browne's *Works*, ed. 1708, iii. 27 (*Pleasant Letters*, 1700). Frequent in the early seventeenth century writers.

724. *converse of breath*] intercourse of breath, conversation. Compare *Othello*, IV. ii. 5.

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A heavy heart bears not a humble tongue.
Excuse me so, coming too short of thanks
For my great suit so easily obtain'd.
King. The extreme parts of time extremely forms
All causes to the purpose of his speed,
And often, at his very loose, decides
That which long process could not arbitrate:
And though the mourning brow of progeny
Forbid the smiling courtesy of love
The holy suit which fain it would convince;
Yet since love's argument was first on foot,
Let not the cloud of sorrow justle it
From what it purpos'd; since, to wail friends lost
Is not by much so wholesome-profitable
As to rejoice at friends but newly found.
Prin. I understand you not: my griefs are double.

726. *not*] *but* Collier MS. *a humble*] Qq, F 1; *an humble*, Ff 2, 3, 4; *a nimble* Theobald, Cambridge. 729. *parts*] *past* Theobald; *haste* Singer; *dart* Staunton conjecture. 732. *process*] *process of time* Ff 3, 4. 739. *wholesome*] *holdsome* Q 1. 741. *double*] Qq, Ff; *deaf* Capell; *dull* Collier MS., Dyce, Craig; *hear dully* Staunton conjecture.

726. *humble*] complimentary, civil. Compare *Lucrece*, 1093-1098: "True grief is fond and testy as a child," etc.; and see above, line 620, note. The inexcusable reading "nimble" has nothing to recommend it except ingenuity. Furness says of the Princess: "out of her new-sad soul she has attempted to apologize for her conduct; but she breaks off abruptly . . . saying that sorrow is not *humble*, is too self-centred for apologies, which in themselves imply humility." He also calls attention to the "sadness the aspirated words convey, breathed forth like sighs." Compare the Irish proverb: "Many an ill word comes off an empty stomach."

729-732. *The extreme . . . arbitrate*] The necessity of a sudden decision settles all questions and hesitations. That very instant or extremity of time's limit, shapes everything to the one purpose, speedy resolve. "Extremely" has the sense of "to the extremity." Compare the King's "latest minute of the hour," below, line 776.

731. *loose*] A technical term for the discharge of an arrow, hence "the critical moment" (Schmidt). The term is used figuratively by Jonson in *The Alchemist*, ii. 1. See Puttenham, *Arte of English Poesie*, 1586-1589 (Arber, p. 289): "His [Cupid's] bent is sweete, his *loose* is somewhat soure, In joy begunne ends oft in wofull houre." And, again, p. 185, quoted by Dyce: "The Archers terme who is not said to finish the feate of his shot before he give the *loose* and deliver his arrow from his bow." Earlier, in Lyly's *Sapho and Phao*, v. i. (1584): "this arrow . . . must Phao be stricken withal; and cry softly to thyself in the very *loose*, Venus!"

741. *double*] excessive. If we take the word literally, which is inadvisable, the Princess's second grief would be either her coming departure from the King, whose intentions she hardly understands, or a mere courtesy. She gives the King an opening, which he takes. France's griefs were indeed *double* at this time, "fighting for and against her heir, Henry IV.," as Dowden says. See *Comedy of Errors*, III. ii. 125-127.

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Biron. Honest plain words best pierce the ears of grief;
And by these badges understand the king.
For your fair sakes have we neglected time,
Play'd foul play with our oaths. Your beauty, ladies,
Hath much deform'd us, fashioning our humours
Even to the opposed end of our intents;
And what in us hath seem'd ridiculous,—
As love is full of unbefitting strains;
All wanton as a child, skipping and vain;
Form'd by the eye, and therefore, like the eye,
Full of straying shapes, of habits, and of forms,
Varying in subjects, as the eye doth roll
To every varied object in his glance:
Which party-coated presence of loose love
Put on by us, if, in your heavenly eyes,
Have misbecom'd our oaths and gravities,
Those heavenly eyes, that look into these faults,
Suggested us to make. Therefore, ladies,
Our love being yours, the error that love makes
Is likewise yours: we to ourselves prove false,
By being once false for ever to be true
To those that make us both,—fair ladies, you:

742. *ears*] Ff 1, 2, Q 2; *ear* Q 1; *cares* Ff 3, 4. 752. *straying*] Qq, Ff; *stray* Coleridge conjecture, Knight; *strange* Capell *et seq.* 757. *misbecom'd*] *misbecombd* Q 1. 759. *make*] *make them* Pope.

749. *strains*] tendencies.

752. *straying*] Capell's emendation, *strange*, is generally accepted. In support of it, the Cambridge editors write: "In the *Lover's Complaint* (ed. 1609), l. 303, 'strange' is spelt 'straing'; and in Lyly's *Euphues* (Arber, p. 113), '*straying*' is a misprint for 'straunge.'" The *n* may have been dropped for the mark of elision, which was often afterwards dropped in its turn. But compare *Promos and Cassandra* (*Shakes. Lib.* 1875, p. 228), iii. 1: "O *straying* effectes of blinde affected Love, From wisdomes pathes, which doth astraye our wittes," etc. Halliwell quoted the first line here, with the simple remark that "straying" was the same misprint for "strange." The context shows it is not a misprint, and invalidates the whole argument in favour of Capell's alteration. Shakespeare has expressions many times from *Promos and Cassandra*. See my edition of *Measure for Measure*, Appendix. No doubt "straying" should be pronounced as a monosyllable. Compare Lyly's *Woman in the Moone*, II. i. (*circa* 1580): "But well I see that every time thou *strayest*, Thy lust lookes for strumpet stars below" (to Jupiter). The context is again conclusive.

753, 754. *subjects . . . object*] A kind of antithesis the Euphuists delighted in. "You shall not be as *objects* of warre, but as *subjects* to Alexander" (Lyly's *Campaspe*, I. i. [1584]).

753. *eye doth roll*] Compare *A Midsummer-Night's Dream*, v. i. 14.

755. *party-coated*] in motley, like a fool. See note at "patch," IV. ii. 30.

759. *Suggested*] tempted. See *Othello*, II. iii. 364 (Arden edition).

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And even that falsehood, in itself a sin,
Thus purifies itself and turns to grace.
Prin. We have receiv'd your letters full of love;
Your favours, the ambassadors of love;
And, in our maiden council, rated them
At courtship, pleasant jest, and courtesy,
As bombast and as lining to the time.
But more devout than this in our respects
Have we not been; and therefore met your loves
In their own fashion, like a merriment.
Dum. Our letters, madam, show'd much more than jest.
Long. So did our looks.
Ros. We did not quote them so.
King. Now, at the latest minute of the hour,
Grant us your loves.
Prin. A time, methinks, too short
To make a world-without-end bargain in.
No, no, my lord, your grace is perjur'd much,
Full of dear guiltiness; and therefore this:
If for my love, as there is no such cause,
You will do aught, this shall you do for me:
Your oath I will not trust; but go with speed
To some forlorn and naked hermitage,
Remote from all the pleasures of the world;
There stay, until the twelve celestial signs
Have brought about their annual reckoning.
If this austere insociable life

767. *the*] omitted Q 1. 771. *this in our*] Hanmer; *this our* Q 1; *these are our* Ff, Q 2; *these are your* Tyrwhitt conjecture. 772. *been*] *seen* Tyrwhitt conjecture. 775. *quote*] Hanmer, etc.; *cote, coat, coate* old editions. 787. *their*] Ff, Q 2; *the* Q 1, Cambridge.

770. *bombast*] stuffing of wool for padding clothes. See *Othello*, I. i. 13 (Arden ed. p. 4).

778. *world-without-end*] Compare Sonnet lvii. Nashe uses the expression in *Foure Letters Confuted* (Grosart, ii. 275), 1592-1593: "When I parted with thy brother in Pierce Pennilesse I left him to be tormented *world without ende* of our Poets and writers about London." Occurs in the Te Deum and in Isaiah xlv. 17, where the Wyclif reading is "everlasting."

780. *dear*] grievous, heartfelt. But no doubt the Princess implies the sense of acceptable, forgivable.

786. *signs*] of the zodiac. This expression for the duration of a year occurs again in *Measure for Measure*, I. ii. 172. Compare *Gesta Grayorum*, 1594 (Nichols' *Progresses*, iii. 268): "In his crest, his government for the twelve days of Christmas was resembled to the sun's passing the twelve *signs*."

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Change not your offer made in heat of blood;
If frosts and fasts, hard lodging and thin weeds,
Nip not the gaudy blossoms of your love,
But that it bear this trial and last love;
Then, at the expiration of the year,
Come challenge me, challenge me by these deserts,
And, by this virgin palm now kissing thine,
I will be thine; and, till that instant, shut
My woeful self up in a mourning house,
Raining the tears of lamentation
For the remembrance of my father's death.
If this thou do deny, let our hands part;
Neither intitled in the other's heart.

King. If this, or more than this, I would deny,
To flatter up these powers of mine with rest,
The sudden hand of death close up mine eye!
Hence ever then my heart is in thy breast.

Biron. And what to me, my love? and what to me?

Ros. You must be purged too, your sins are rack'd:

796. *instant*] Ff, Q 2; *instance* Q 1. 801. *intitled*] Ff 1, 2, 3; *intiled* Q 1; *intituled* F 4. 803. *flatter*] *fetter* Hanmer (Warburton). 805. *Hence ever*] *Hence herrite* Q 1. 806-811. Included in brackets by Theobald and Globe; omitted by Hanmer and Dyce. 807. *rack'd*] *rank* Rowe.

790. *weeds*] garments. Greene commonly applies the term to a palmer's wear. This is the meaning accepted by Schmidt, Furness, etc. But "thin *weeds*" may perhaps refer to the preceding fasts, with the sense of weak or unnourishing herbs and roots. Compare a passage from *Morte d'Arthur*, quoted (from Globe edition, p. 379) on p. 13, *Merry Wives of Windsor* (Arden edition).

801. *intitled*] having a claim (a legal sense).

803. *flatter up . . . with rest*] indulge in idleness and freedom from cares. If I should refuse you anything for the sake of my selfish comfort. "Up" often occurs after active verbs, which it strengthens with a sense of completeness. "Flatter up" means pamper, coddle (*New Eng. Dict.*). A good deal of twisting has been done to the meaning here by several commentators (Heath, Capell, Johnson, Halliwell).

806-811. *And what . . . sick*] Rosaline's next speech makes these lines redundant. See note at IV. iii. 296-301 above, where the Cambridge editors' note is referred to upon a similar occurrence. Their conclusion is: "As there can be no doubt that the whole came from Shakespeare's pen we do not venture to cancel a portion of it." We would "lose no drop of the immortal man," as Garrick contended.

807. *rack'd*] that is, extended "to the top of their bent" (Malone). Furness says, very wisely: "Rowe's emendation *rank* belongs to the very worst class. In its plausibility, followed as it is so closely by 'attaint,' lurks the poison. Shakespeare's own word is *rack'd*, far stronger than *rank* . . . the *durior lectio* must be unflinchingly preserved." Furness quotes here some quaint alterations by Daniel (p. 29), apparently seriously advanced, in order to make Rosaline's speech "fine tinkling rhyme."

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You are attaint with faults and perjury;
Therefore, if you my favour mean to get,
A twelvemonth shall you spend, and never rest,
But seek the weary beds of people sick.
Dum. But what to me, my love? but what to me?
Kath. A wife! A beard, fair health, and honesty;
With three-fold love I wish you all these three.
Dum. O! shall I say, I thank you, gentle wife?
Kath. Not so, my lord. A twelvemonth and a day
I'll mark no words that smooth-faced wooers say:
Come when the king doth to my lady come;
Then, if I have much love, I'll give you some.
Dum. I'll serve thee true and faithfully till then.
Kath. Yet swear not, lest you be forsworn again.
Long. What says Maria?
Mar. At the twelvemonth's end
I'll change my black gown for a faithful friend.
Long. I'll stay with patience; but the time is long.
Mar. The liker you; few taller are so young.
Biron. Studies my lady? mistress, look on me.
Behold the window of my heart, mine eye,
What humble suit attends thy answer there;
Impose some service on me for my love.

813. *A wife I*] Theobald, etc.; *A wife?* Qq, Ff 1, 2, 3; *A wife*, F 4; *Dum.* (line 812) . . . *A wife?* Kath. *A beard*, etc. Cambridge. 829. *my*] Ff, Q 2; *thy* Q 1.

813. *A wife*] Furness is very insistent upon the excellence of the "happy emendation" of the Cambridge editors in shifting back these words to Dumain, in which they were followed by Dyce (1866). But the alteration, besides being wrong in principle, spoils the effect of Dumain's "I thank you, gentle wife."

816. *A twelvemonth and a day*] "Halliwell gives quotations from Ducange and from Cowell's *Interpreter*, which shows that this term constituted the full legal year both on the Continent and in England. It is found in Chaucer's *Wyf of Bathes Tale* (Furness). Hence the common expression "a year and a day."

817. *smooth-faced*] Shakespeare has this compound twice elsewhere; of commodity (advantage), in *King John*, II. i. 573; and of peace, in *Richard III.* v. v. 33. He may have met it in Greene's *Menaphon* (Grosart, vi. 41): "Some sweare Love *Smooth'd face* Love Is sweetest sweete that men can have." It occurs also in *The Troublesome Raigne of King John* (Hazlitt's *Shakes. Lib.* p. 263): "A *smooth facte* Nunne (for ought I know) is all the Abbott's wealth." Shakespeare has at least twenty-five compounds ending in "*faced.*"

823. *friend*] sweetheart. See line 404 above (note).

828, 829. *suit . . . service*] See note at line 276. This recognised phrase in courtship occurs in *The Shepherdess Felismena*, in Yonge's trans. of Montmayor's *Diana* (*Shakes. Lib.* p. 289, ed.

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Ros. Oft have I heard of you, my Lord Biron,
Before I saw you, and the world's large tongue
Proclaims you for a man replete with mocks;
Full of comparisons and wounding flouts,
Which you on all estates will execute
That lie within the mercy of your wit:
To weed this wormwood from your fruitful brain,
And there withal to win me, if you please,
Without the which I am not to be won,
You shall this twelvemonth term, from day to day,
Visit the speechless sick, and still converse
With groaning wretches; and your task shall be,
With all the fierce endeavour of your wit
To enforce the pained impotent to smile.
Biron. To move wild laughter in the throat of death?
It cannot be; it is impossible:
Mirth cannot move a soul in agony.
Ros. Why, that's the way to choke a gibing spirit,
Whose influence is begot of that loose grace
Which shallow laughing hearers give to fools.
A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it: then, if sickly ears,
Deaf'd with the clamours of their own dear groans,
Will hear your idle scorns, continue then,
And I will have you and that fault withal;
But if they will not, throw away that spirit,
And I shall find you empty of that fault,
Right joyful of your reformation.
Biron. A twelvemonth! well, befall what will befall,
I'll jest a twelvemonth in an hospital.

836. *fruitful*] *fructful* Q 1. Jackson conjecture; *dire* Collier MS.
853. *dear*] *dere* Johnson conjecture; *drear* Jackson conjecture; *dire* Collier MS.
854. *then*] *them* Rann conjecture, Dyce.

1875), 1598: "He should never have got any other guerdon of his *sutes* and *services*, but onely to see and to be seene, and sometimes to speake to his Mistresse." A term in Feudalism primarily.
834. *all estates*] people of all sorts.
842. *fierce*] ardent, eager.
853. *dear*] heartfelt; see line 780 (note). Craig parallels Sonnet xxxvii. 3, and *Hamlet*, I. ii. 182 ("my *dearest* foe").
859. *befall . . . befall*] Compare "*befall* what may *befall*" (*2 Henry VI.* III. ii. 40, and *Titus Andronicus*, v. i. 57). Similar to "hap what will," "come what come may," both of which occur in Greene's *Carde of Fancie*, 1587.

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Prin. [*To the King.*] Ay, sweet my lord; and so I take my leave.
King. No, madam; we will bring you on your way.
Biron. Our wooing doth not end like an old play;
Jack hath not Jill: these ladies' courtesy
Might well have made our sport a comedy.
King. Come, sir, it wants a twelvemonth and a day,
And then 'twill end.
Biron. That 's too long for a play.

Re-enter ARMADO.

Arm. Sweet majesty, vouchsafe me,—
Prin. Was not that Hector?
Dum. The worthy knight of Troy.
Arm. I will kiss thy royal finger, and take leave. I am a votary; I have vowed to Jaquenetta to hold the plough for her sweet love three years. But, most esteemed greatness, will you hear the dialogue that the two learned men have compiled in praise of the owl and the cuckoo? it should have followed in the end of our show.
King. Call them forth quickly; we will do so.
Arm. Holla! approach.

873. *years*] *yeare* Q 1.

862. *bring you on your way*] conduct, accompany you on your way. The expression occurs again in *Winter's Tale*, IV. iii. 122; and in *Measure for Measure*, I. i. 62 (see note in Arden edition).

864. *Jack . . . Jill*] An old saying, occurring in Heywood's *Dialogue*, 1546 (Dyce); and see Sharman's edition of Heywood's *Proverbs*, p. 100. And earlier, in Skelton's *Magnyfycence* (Dyce, i. 234), 1515: "What avayleth lordshyp, yourselfe for to kyll, With care and with thought, howe *Jack* shall have *Gyl*." Gosson has "Every *John* and his *Joan*" (*Schoole of Abuse*, 1579). See Ray, ed. 1742, p. 124; Ben Jonson, *Gipsies Metamorphosed*, etc.

871. *royal finger*] See above, v. i. 96.

872, 873. *hold the plough*] See note at lines 712-714 above.

874. *dialogue*] This use of "dialogue" is not included by *New Eng. Dict.* amongst "dialogues set as musical compositions," the earliest example being from J. Playford, 1653. In *The Queen's Entertainment at the Earl of Hertford's*, 1591 (Nichols' *Progresses*, iii. 113), there is a song of a similar structure between "Dem"(and) and "Resp"(onse), with an echo to take up the closing syllables of each quatrain. It is "The Song presented by Nereus on the water, sung *dialogue*-wise, everie fourth verse answered with two Echoes." Shakespeare's bird-notes replace the already stale echo device.

879. *Holla*] "a shout to excite attention" (*New Eng. Dict.*); "a call to a person to come near" (Schmidt). Compare Gascoigne, *The Steel Glas* (Arber, p. 72), 1577: "But *holla;* here, I see a wondrous sight, I see a swarme of Saints within my glasse. . . . What should they be (my lord), what should they be?"

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Re-enter HOLOFERNES, NATHANIEL, MOTH, COSTARD, *and others.*

This side is *Hiems*, Winter, this *Ver*, the Spring; the one maintained by the owl, the other by the cuckoo. *Ver*, begin.

THE SONG.

Spring. When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;

Re-enter . . .] *Enter all* Qq, Ff. 884, 885. Theobald; the order is 885, 884 in Ff, Qq. 885. *cuckoo-buds*] *cowslip-buds* Farmer conjecture; *crocus-buds* Whalley conjecture. 886. *with delight*] *much bedight* Warburton.

881. *maintained*] "represented" (Schmidt)? Rather "backed," "supported." The "support" is more an exercise of the imagination, than a real stage property, as is doubtfully implied in *New Eng. Dict.*, giving no other example. Compare Greene, *Penelope's Web* (Grosart, v. 217), 1587: "he there complayned of the Collyar, how he had abused him in *mayntayning* his boy to give him ill language." No doubt the performers imitate the notes of the birds in the song.

883. *When daisies pied*, etc.] Furness writes: "Whalley speaks of this song 'which gave so much pleasure to the Town, and was in everybody's mouth about seven years ago.' This must have been about 1740. Genest records no production of *Love's Labour's Lost* at or about this date, or in fact at any date. But we know that this song was introduced into *As You Like It*; which, Genest says, was acted in November, 1740, for the first time for forty years. It had an unusual run of twenty-five nights. This is probably the occasion which made the song so popular." Whalley's remark was in connection with his proposed "crocus-buds" (line 885).

884. *lady-smocks*] The flowers of *Cardamine pratensis*, or Cuckoo-flower; probably a corruption of "Our Lady's smock," like "Lady's Mantle," "Lady's Bedstraw." A general provincial name. It occurs in Ben Jonson's *Pan's Anniversary*: "kingspear, holyhocks, Sweet Venus-navel, and soft *Lady-smocks*." *New Eng. Dict.* quotes Gerard's *Herbal*.

885. *cuckoo-buds*] Britten and Holland, *English Plant Names* (Eng. Dialect Soc. 1886), give this name from Northampton and Sussex to *Ranunculus bulbosus*, or Crowfoot, one of the first buttercups to bloom. In Co. Donegal (S.W.) the name "Cuckoo-flower" is applied to *Lotus corniculatus*, the Bird's-foot Trefoil. See Appendix to my *Flora of Donegal*. Schmidt decides in favour of the cowslip, for which there is not the slightest proof or evidence. The choice lies between buttercup and bird's-foot (both called also crowfoot or crowtoe), and I am rather inclined to the latter, as a spring meadow flower. Its buds are more numerous and more worthy of a special name than those of buttercup. Has not the "yellow hue" here a special force of jealousy, appropriate to the context? Nym's yellowness, in *Merry Wives of Windsor*, I. iii. 111, will be recalled.

887, 888. *cuckoo . . . thus sings he*] See note at "cuckoo birds do sing," *Merry Wives of Windsor*, II. i. 124 (Arden ed. p. 71).

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Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

Winter. When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd, and ways be foul,
Then nightly sings the staring owl,
Tu-whit;

905. *foul*] *fall* Q 1. 907, 908. *Tu-whit; Tu-who*] Qq, Ff; *Tu-who; Tu-whit, to-who* Capell.

892. *pipe on oaten straws*] Compare T. Watson, *Eclogue upon Death of Walsingham* (Arber, p. 163), 1590: "An humble style befitts a simple swain, My Muse shall *pipe but on an oaten quill.*" And Golding's *Ovid*, i. 842: "Some good plaine soule that had some flocke to feede And as he went he pyped still upon an Oten Reede" (1567). Spenser speaks of the shepherd's "*oaten pipe*" in *Shepheard's Calendar* for January (1579). Gabriel Harvey quotes the expression from Spenser, in a letter (1580), in Grosart's *Harvey*, i. 92.

893. *larks . . . clocks*] "rise with the lark" occurs in Lyly's *Euphues and his England* (Arber, p. 229), 1580; and "up with the *lark*" in Greene's *Never Too Late* (Grosart, viii. 124).

902. *blows his nail*] wait patiently while one has nothing to do. Schmidt says "to warm his hands," an accidental property of the saying, arising out of idleness in cold. The expression occurs again as descriptive of listlessness in *3 Henry VI.* II. v. 3. A few examples must be quoted: "hee was driven to daunce attendaunce without doores and *blowe his nailes*" (North, *Doni's Philosophie* [edited Jacobs, p. 231], 1570); "who sate all the while with the Porter, *blowing his nailes*" (*Jests of George Peele* [Hazlitt's repr. p. 276], 1607); "there was a time when nothing would have been denied her . . . but that heat being cooled, she may *blow her nails* twice before it kindle again" (Letter of Chamberlain, in *Court and Times of James I.* ii. 56 [1617]); "knocke her knees and *blow her nailes* at the doore like a poore black-bitten stal-creeper" (Thos. Brewer, *Merry Devil of Edmonton* [prose] [repr. of 1631 ed. p. 48], 1608). We have Cotgrave to explain this in v. *ceincture*: "pull straws, pluck daisies, pick rushes, or *blow their fingers*; generally the phrase imports an idle and lazie fashion, or posture." In Churchyard's *Challenge* (Nichols, iii. 178), 1592: "picke your fingers' endes, Or *blow your nailes*, or gnaw, and bite your thumbs," is descriptive of being out of employment of any sort; while in verses by Campion from Davison's *Poetical Rhapsodie*, 1611 (quoted by Nichols, iii. 350), cold is specified: "But in their brests, where Love his Court should hold, Poor Cupid sits, and *blowes his nailes* for cold." And see Todd's *Spenser*, vii. 236.

907, 908. *Tu-whit; Tu-who*] Holt White refers to Lyly's *Mother Bombie*

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Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

Arm. The words of Mercury are harsh after the songs of Apollo. You, that way: we, this way.

[*Exeunt.*

919, 920. *The words . . . Apollo*] In Q 1 printed in larger type. 920. *You, that way: we, this way*] omitted Q 1.

(written *ante* 1590), III. iv.: "*To whit, to who*, the owle does cry; Phip, phip, the sparrowes as they fly." Nashe has it in the Song of Ver in *Summer's Last Will* (1592). Compare, again, Lyly's *Endymion*, III. iii.: "There appeared in my sleep a goodly owle, who sitting upon my shoulder, cried *twit, twit*, and before mine eyes presented herselfe the expresse image of Dipsas. I marvailed what the owle said, till at last, I perceived *twit, twit, to it, to it*."

909. *keel the pot*] cool the pot, as a cook does by "stirring, skimming, or pouring on something cold, in order to prevent it boiling over" (*New Eng. Dict.*). Steevens quotes from Marston's *What You Will* (opening of the play), 1607: "Faith, Doricus, thy brain boils; *keel* it, *keel* it, or all the fat's in the fire." And see Marston again, Bullen's edition, i. 77. There is a good example in *A Twelfe Night Merriment* (*Narcissus*) (edited M. Lee, 1892, p. 32), 1602: "If the cookes heare that the porridg *pott* of my mouth runnes over soe, they will *keele* it with the ladle of reprehension." This writer's adherence to Shakespeare has been noticed at III. i. 66 (note). Skeat has a note on "*keel*" in his edition of *Piers the Plowman* (ii. 270). He quotes "Kelyn, or make colde, *frigefacio*" (*Prompt. Parvulorum*).

914. *crabs*] crab-apples. See *A Midsummer-Night's Dream*, II. i. 48. Nares quotes from the old song in *Gammer Gurton's Needle*, Act ii.: "I cannot eat but little meat, I love no roast but a nut-brown toast, Or a *crab* laid in the fire." Steevens refers to Nashe's *Summer's Last Will* (Grosart, vi. 151), 1592: "Loves no good deeds and hateth talke, But sitteth in a corner turning *crabbes*, Or coughing a warmed Pot of Ale"—into which the wild apples were put when roasted. Malone quotes from *The Famous Victory of Henry the Fifth* (Hazlitt's *Shakes. Lib.* p. 338), *circa* 1585: "Though we be so poore Yet wil we have in store, A *crab* in the fire, With nut-brown ale That is full stale Which will a man quaile And laie [him] in the mire." Both of these passages are incorrect in Steevens (1793). Other illustrations are given in Nares. And Malone's remark that "What is called lamb's wool is produced" is confirmed by Peele, *Old Wives Tale* (Routledge, p. 446), 1595: "Lay a *crab* in the fire to roast for lamb's wool" (spice and sugar being added). See Greene's *Never Too Late* (Grosart, viii. 186-187).

914, 915. *bowl . . . owl*] For the rhyme see IV. i. 137 (note).

919, 920. *Mercury . . . Apollo*] Armado's meaning is that the most eloquent prose is unacceptable after such divine music. Lyly has the same comparison in *Mydas*, v. 2: "*Pipenetta*. Apollo will help me, because I can sing. *Licio*. Mercurie me, because I can lie."

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ADDITIONAL NOTES

I. i. 55-58—

Biron. What is the end of study? let me know.
King. Why, that to know which else we should not know.
Biron. Things hid and barr'd, you mean, from common sense?
King. Ay, that is study's god-like recompense.

New English Dictionary has this as the only illustration of the meaning for "common sense; ordinary or untutored perception." A passage in Golding's *Ovid* (xv. 80), 1567, makes it seem likely that Shakespeare may have had his Numa in his thoughts, the philosopher-king who retired to the country to devote himself to literary pursuits. Numa—

"Was glad
Too make himself a bannisht man. And though this persone weere
Far distant from the goddes by site of heaven: yit came he neere
Too them in mynd. And he by syght of soule and reason cleere
Behild the things which nature dooth too fleshly eyes denye.
. . . . . .
He taught his silent sort
. . . The first foundation of the world . . .
What shakes the earth: what law the starres doo keepe theyr courses under
And what soever other *things is hid from common sence.*
He also is the first that did injoyne an abstinence
Too feede of any lyving thing."

IV. i. 65. Mr. Craig gives me an early reference to Cophetua and the beggar, from T. Deloney's *The Gentle Craft* (1597-98), edited by A. Lange, 1903, p. 36: "Most aptly is the god of love by cunning painters drawn blind, that so equally shoots forth his fiery shafts: for had he eyes to see it were impossible to deal in such sort as in matching faire Venus with foul Vulcan, yoking the imperiall hearts of Kings to the love of beggars as she did to Cofetua."

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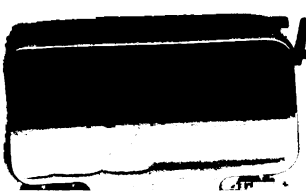

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